



*P*rospectus for entry in
1999



Royal
Academy
of
Music

Honorary Membership of the Royal Academy of Music is conferred upon distinguished musicians who were not former students of the Academy.

Former Honorary Members have included:

Licia Albanesi	Franz Liszt
Claudio Arrau	Witold Lutoslawski
Benjamin Britten	Felix Mendelssohn
Pablo Casals	Olivier Messiaen
Alfred Cortot	Ignacy Jan Paderewski
Ernö Dohnányi	Francis Poulenc
Tito Gobbi	Serge Rachmaninov
Giulia Grisi	Pablo Sarasate
Jascha Heifetz	Sir Georg Solti
Otto Klemperer	Richard Strauss
Jenny Lind	Sir Michael Tippett

Amongst present Honorary Members are:

Thomas Allen CBE
 Victoria de los Angeles
 Sir Malcolm Arnold CBE
 Vladimir Ashkenazy
 Dame Janet Baker CH
 Lady Barbirolli OBE
 Daniel Barenboim
 James Blades OBE
 Pierre Boulez
 Julian Bream CBE
 Alfred Brendel
 José Carreras
 Riccardo Chailly
 Nicholas Cleobury
 Michael Collins
 Imogen Cooper
 Sir Peter Maxwell Davies CBE
 Andrew Davis CBE
 Sir Colin Davis CBE
 Alicia de Laroccha
 Dietrich Fischer-Dieskau
 Derek Hammond-Stroud OBE
 Thomas Hampson
 Sir Elton John
 Anthony Hopkins CBE
 Dame Gwyneth Jones
 Lutz Köhler
 John Lill
 Wynton Marsalis
 John McCabe CBE
 Lord Menuhin OM KBE
 Anne-Sophie Mutter
 Jessye Norman
 Itzhak Perlman
 Andre Previn
 John Shirley-Quirk CBE
 Stephen Sondheim
 Dame Joan Sutherland AC
 Maxim Vengerov
 Sir David Willcocks CBE MC
 John Williams OBE
 John Williams
 Pinchas Zukerman

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Every effort has been made to ensure the accuracy of this information in this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

Front cover photograph shows the Sinfonia Orchestra, prior to its visit to Japan and China in May 1998. (Picture by Hanya Chlala)



Royal Academy of Music

Instituted 1822

Incorporated by Royal Charter 1830

Patrons

Her Majesty The Queen

Her Majesty Queen Elizabeth The Queen Mother

President

Her Royal Highness The Duchess of Gloucester GCV



Photograph by Tim Graham

Principal

Curtis Price AM, PhD, Hon RAM

Vice-Principal and Director of Studies

Jonathan Freeman-Attwood BMus, MPhil,
Hon RAM

Director of the Junior Academy

Jonathan Willcocks MA, Hon RAM

Director of Finance and Personnel

Jan Whitehouse CIPFA, MILAM, MIM,
Hon FRAM

Director of Development

Peter Shellard BA, Hon FRAM

Heads of Departments

Christopher Elton FRAM
(Keyboard)

David Strange FRAM
(Strings)

John Wallace OBE, MA, FRAM
(Brass)

Sebastian Bell FRAM, Hon RCM
(Woodwind)

Kurt-Hans Goedicke Hon RAM
(Timpani and Percussion)

Mark Wildman FRAM, FRSA
(Voice)

Mary Hammond FRAM
(Musical Theatre)

Graham Collier OBE, Hon RAM
(Jazz)

Laurence Cummings MA, ARCM, FRCO,
(Historical Performance)

Melanie Daiken MMus, LRAM, ARAM
(Composition and Contemporary Music)

Jeremy Summerly MA, MMus, ARAM
(Academic Studies)

Undergraduate Course Tutors

Ruth Byrchmore BMus, MMus, ARAM
(BMus Tutor)

Timothy Bowers BMus, DPhil, ARAM
(Tutor and Co-ordinator of BMus Studies)

Postgraduate Course Tutors

Amanda Glauert MA, PhD, ARCM
(MMus Course)

Frank Wibaut Hon RAM, ARCM
(Postgraduate Performance Course)

Registrar

Philip White ARAM, LRAM

Acting Librarian

Kathryn Adamson BA, MA, Dip Lib

Estates Manager

Peter Smith GRSM

Financial Controller

Michael Cherry FCCA

Academic Year 1999-2000: Monday 13 September 1999 – Friday 30 June 2000

Marylebone Road, London NW1 5HT Telephone: 0171 873 7373 Fax: 0171 873 7374
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Competitions Organiser
Academic Registrar
Vocal Faculty
Concert Secretary

Message from the Principal



The Royal Academy of Music has been remarkably successful in producing generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers. However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new courses introduced and the latest technology applied; we try to react quickly to - and to anticipate - changes in the profession.

The Academy is a cosmopolitan place, proud of its traditions and proud of its unique atmosphere which is not only warm and welcoming but buzzing with excitement. It is a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession.

Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend the Academy Open Days, try to arrange consultation lessons with our professors, talk to current students, get the feel of the place. We have tried very hard to ensure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

'Students and Strads', from l-r: David Lasserson, with the Academy's famous 'Archinto' viola of 1696; Nicola Loud, with the 'Habeneck' violin of 1734; Alasdair Strange, with the 'Marquis de Corberon' cello of 1726; Narimichi Kawabata, with the 'Rutson' violin of 1694.

Curtis Price

Curtis Price
Principal

Why study at the Academy?

Britain's oldest conservatoire, founded in 1822 by Lord Burghersh and granted a Royal Charter in 1830 by King George IV.

- Next door to International Students' House and widespread availability of accommodation, administered by a dedicated student welfare office.
- Situated in Central London, 2 minutes from the famous Regent's Park.
- A diverse and stimulating range of departments: all the traditional instrumental and vocal disciplines, as well as Historical Performance, Jazz, Composition, Commercial Music, Musical Theatre.
- A pioneering and individually tailored BMus Course which integrates performance and relevant contextual study in realising vocational aspirations. A newly constructed MMus and Postgraduate Course which gives students the very best value in obtaining their desired performance goals.
- A student exchange programme with major institutions world-wide.
- Students receive University of London degrees for performance.
- A special 'English for Musicians' course for students from overseas, including a newly commissioned booklet, *Guide for International Students*.
- A delegated Overseas Liaison Officer to support a substantial academic and pastoral tutoring department.
- A full range of Humanities and Arts courses available through King's College London, as well as a Language and Communications Centre.
- An exciting programme of events including a major concert series, blending Academy students with international artists.
- Excellent recording facilities.
- A substantial and world-renowned collection of prestigious stringed instruments by makers including Stradivari, Guarneri, Guadagnini and Amati, available for loan to students.
- A fully stocked library to cater for all student

needs, as well as access to King's College and University of London libraries.

- A close-knit student community of 550 students with nearly 50 nationalities represented.
- Educational schemes which provide students with work opportunities in all aspects of the profession in London and abroad.
- Easy access to the Barbican, South Bank Centre, Covent Garden, English National Opera, St John's Smith Square, Wigmore Hall, and many other locations in which the world's greatest international artists perform.
- A vibrant and helpful Student Union.
- Very successful ratio of destination outcomes in the musical workplace.

Il s'agit du conservatoire le plus ancien de Grande Bretagne, établi par Lord Burghersh en 1822.

- L'Académie est située juste à côté de la résidence internationale des étudiants ainsi que de plusieurs pensions toutes gérées par le bureau des étudiants étrangers.
- Elle se trouve au centre de Londres, à deux minutes du célèbre Regent's Park.
- L'Académie offre des cursus divers et stimulants, comprenant toutes les disciplines traditionnelles, ainsi que la musique ancienne, le jazz, la composition, la musique commerciale, et la comédie musicale.
- On y trouve un programme d'échanges avec d'autres institutions mondiales.
- Les étudiants sont diplômés à la fin de leurs études par l'Université de Londres. Le diplôme "MMus" par exemple est un diplôme reconnu dans tout le Commonwealth ainsi qu'aux États-Unis.
- Des cours d'anglais pour musiciens ont été développés pour les étudiants d'outre-mer. Tous les étudiants étrangers inscrits reçoivent aussi le "Guide for Overseas Students", guide complet et détaillé sur la vie à Londres et à l'Académie.
- Un professeur fait office d'assistant social pour les étudiants étrangers pour les aider en cas de problème.
- Son cursus "BMus" comprenant outre la pratique de l'instrument, des opportunités de concerts solo et musique de chambre et l'étude de l'histoire de la musique, analyse et autres disciplines théoriques.
- Son cycle de perfectionnement "Postgraduate Course" met spécialement l'accent sur les concerts en public, afin de préparer l'étudiant à une carrière d'interprète.
- Son programme d'événements artistiques comprend une série importante de concerts où les étudiants de la Royal Academy of Music participent aux côtés d'artistes internationaux.
- L'Académie est munie d'excellents studios d'enregistrement.
- La Royal Academy est fière de sa collection d'instruments à cordes: Stradivari, Guarneri, Guadagnini et Amati, qui sont disponibles aux étudiants.
- Une des plus grandes bibliothèques du monde, comprenant des manuscrits célèbres ainsi que l'accès aux bibliothèques de l'Université de Londres et de King's College.
- Sa communauté de 550 étudiants comprend presque 50 nationalités.
- Les étudiants ont l'occasion de travailler dans tous les aspects de la profession à Londres et à l'étranger.
- Accès facile au Barbican Centre, au South Bank Centre, à Covent Garden, au English National Opera, à St. John's Smith Square, à Wigmore Hall et beaucoup d'autres salles où apparaissent les meilleurs artistes internationaux. Les étudiants de l'Académie ont souvent accès gratuitement ou à des tarifs préférentiels aux concerts d'ensembles célèbres tels que le London Symphony Orchestra, ou le Royal Opera House of Covent Garden.
- Le syndicat des étudiants offre des renseignements et des conseils dans un cadre amical.

The Academy's Heritage



Lord Burghersh, the founder

1822

The Royal Academy of Music was founded by Lord Burghersh, at the first premises in Tenterden Street, Hanover Square.

1830

King George IV granted a Royal Charter.

1856

Arthur Sullivan (later Sir Arthur Sullivan) entered the Academy.

1880

The Academy had more than 340 pupils by this time. A system of metropolitan examinations for teachers began.

1911

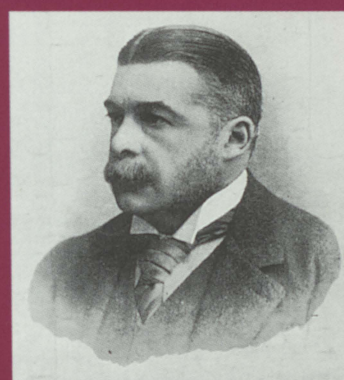
The Academy moved to new premises in Marylebone Road.

1912

The Opening Ceremony of the Duke's Hall, named after the then President, the Duke of Connaught.

1923

Sir Henry Wood, a former student, joined as a professor.



Sir Arthur Sullivan

1935

Foundation of the Junior Academy.

1946

Thanksgiving Windows (to mark the end of the Second World War) were unveiled.

1951

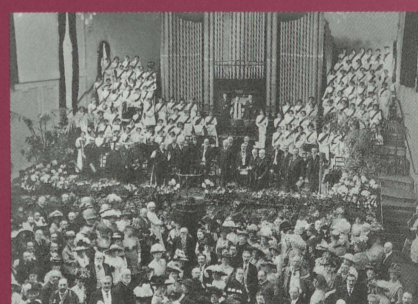
The Festival of Britain: the Academy's Symphony Orchestra was used for acoustical tests at the newly built Royal Festival Hall.

1953

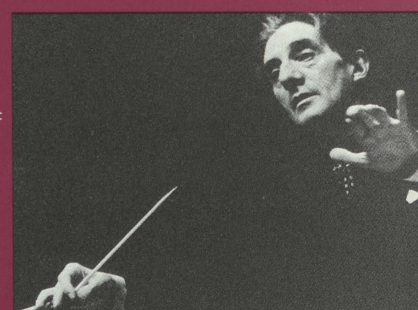
The Coronation of Her Majesty Queen Elizabeth II: the co-ordination of choral and orchestral arrangements was entrusted to Hugh Marchant and David Martin, both of the Academy.

1961

Sir John Barbirolli, a former student, joined the Academy as Conductor of the First Orchestra.



The Opening of the Duke's Hall, 1912



Sir John Barbirolli



Richard Hickox rehearses the Symphony Orchestra on the day of the Gala Concert to mark the renovation of the Duke's Hall, November 1992

1968

The new Library was opened by Her Majesty Queen Elizabeth the Queen Mother.

1976

The Sir Jack Lyons Theatre was opened in the presence of HRH Princess Alice, Duchess of Gloucester, the Academy's President.

1984

The Academy's first International Composer Festival devoted to the work of a distinguished living composer – Witold Lutoslawski – in his presence. Succeeding Festivals have featured Sir Michael Tippett, Krzysztof Penderecki, Olivier Messiaen, Hans Werner Henze, Luciano Berio, Elliott Carter, Alfred Schnittke and Gyorgy Ligeti.

1985

Her Royal Highness The Princess of Wales became President of the Royal Academy of Music.

1986

An appeal was launched to upgrade physical and support facilities: it reached a total of £4.5 million by 1990.

1991

Introduction of the unique BMus degree course, in conjunction with King's College London.
First overseas orchestral tour, by the Sinfonia, to the Republic of Korea.

1992

Re-opening of the refurbished Duke's Hall.

1993

The Da Capo Composers Festival, featuring over 60 composers who studied at the Academy.

1994

Introduction of the MMus degree course.
First orchestral visit, by the Sinfonietta, to Tokyo.

1996

The British and American Film Music Festival – four concerts conducted by Ron Goodwin, Michael Nyman, Michael Kamen and John Williams.

1997

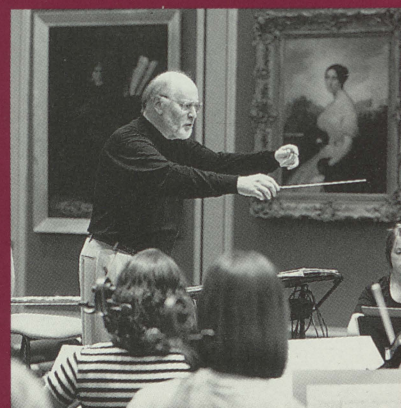
The Academy's 175th Anniversary.

1998

HRH The Duchess of Gloucester became the Academy's President.
First orchestral visit, by the Sinfonia, to Beijing and Tokyo.



The Sinfonietta, prior to leaving for Japan, April 1994



John Williams at the Academy, for the concert of his music in the 1996 Film Music Festival



Jonathan Freeman-Attwood BMus, M Phil, Hon RAM

Born in UK. Studied at University of Toronto and Christ Church, Oxford; Healey Willan Scholarship for research and performance, 1985. MPhil in 17th-century consort music and the symphonies of Bruckner. Writer, recording producer, broadcaster for BBC and reviewer for Gramophone. Trumpeter – solo recitals, orchestral, ensemble work, recordings and broadcasts. Honorary award: Hon RAM. Academic Studies lecturer, RAM 1988–, GRSM Tutor 1990-1. Artistic Director, 'Purcell at the Academy', 1995. Dean of Undergraduate Studies 1991-5. Vice-Principal and Director of Studies 1996–.

Introduction

The Royal Academy of Music is Britain's senior conservatoire and one of the oldest institutions in the world for advanced musical training. Since it was founded in 1822, the Academy's reputation for performance and composition has never been more excitingly realised than in the present day. The emphasis of training at the Academy is simple: to prepare students for a successful professional career in music as the demands of the outside world dictate. Making a viable living as a performer or composer requires a versatility and resourcefulness as never before. The Academy offers courses and facilities which enable students to explore ways of extending the musical world beyond its present confines.

The focal point of work is the Principal (or 'major') study and, for a student to thrive, he/she needs a teacher of the front rank. The following pages list the distinguished resident teachers at the Academy, as well as our visiting professors, consultants and 'International Chairs' who visit regularly. We take great care to match the right student with the right teacher (see consultation lessons, page 32). Each faculty also prides itself on delivering orchestral, chamber, 'historical', contemporary, jazz and commercial training at the highest level. In the majority of cases, ensemble playing of every description constitutes a significant part of any professional career. Students are therefore expected and encouraged to perform on a regular basis both inside and outside the Academy.

We seek to develop the talents and aptitudes of all our students as soon as they are accepted. Individual syllabuses are supervised by the Director of Studies, who works closely with the Heads of Studies and Course Tutors on the needs of all students. We also

have a professional counsellor who is a member of the counselling team of King's College London. In these ways we are able to monitor the artistic and professional development, as well as the personal welfare, of all our students.

Above all, students enjoy an atmosphere which is friendly and purposeful. As an international community of 550 students, including 200 postgraduates, we flourish in an environment where almost 50 different countries are represented. Many students pursue an exchange programme during the course of study, facilitated by the Academy's close links with leading institutions in Europe, North America and Australia.

The balanced development of technical excellence, intuitive musicianship and an enquiring mind is central to the Academy's mission of giving every student the best possible chance of becoming an articulate and informed musician. In this way our courses demand that students not only absorb established techniques and attitudes but learn to think for themselves in preparing for a rewarding and productive career – as well as understanding that the study of music and its interpretation are the life-long task of an aspiring artist.

The Academy maintains a collaboration of prime importance with King's College London. The partnership of two internationally renowned institutions allows students to draw on the considerable expertise and resource of each other. This has resulted in two courses unique of their kind, the BMus (Perf) and MMus (Perf). The Academy also offers a Postgraduate Performance Course for the majority of postgraduate students which operates on similar lines (see page 33 for course details).

Strings



Head of Strings

Violin

Joshua Bell (*Visiting Professor*)
 Joji Hattori (*Visiting Professor*)
 Diana Cummings FRAM
 Howard Davis FRAM, FRSAM, FRSA
 Clio Gould AGSM
 Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
 Jean Harvey FRAM
 Maurice Hasson Hon RAM
 Hu Kun
 Sophie Langdon ARAM
 Mateja Marinković
 Nicholas Miller ARAM
 Lydia Mordkovich GRAD (*Moscow State Conservatoire*), GRAD (*Odessa State Conservatoire*), FRNCM
 Clarence Myerscough FRAM
 György Pauk Hon RAM, Hon GSM (*Ede Zathureczsky Professor of Violin*)

Viola

Martin Outram BA (CANTAB) (Hons), ARAM
 Paul Silverthorne FRAM
 John White FRAM
 Yuko Inoue BA, PPRNCM

Cello

Colin Carr (*Visiting Professor*)
 Robert Cohen (*Visiting Professor*)
 Douglas Cummings FRAM
 Lionel Handy ARAM
 Mats Lidström
 David Smith FRAM, FRSAM
 David Strange FRAM
 Paul Watkins MA

Double Bass

Robin McGee FRAM
 Duncan McTier BSc, FRNCM, ARCM
 Rodney Stewart FRAM

Harp

Daphne Boden Hon ARAM, ARCM, FRSA,
 Premier Prix (*Brussels Royal Conservatoire*)
 Skaila Kanga FRAM
 Osian Ellis CBE, Hon DMus, FRAM (*Consultant*)

Classical Guitar

Colin Downs Hon ARAM
 Michael Lewin FRAM
 John Mills Hon ARAM
 Timothy Walker Hon ARAM
 Julian Bream CBE, Hon RAM (*Consultant*)
 John Williams OBE, Hon RAM (*Visiting Professor*)

Instrument Custodian

David Rattray Hon ARAM

David Strange FRAM

Born in the UK and studied at the Academy with Douglas Cameron. Professional posts have included: Principal Cellist, Royal Philharmonic Orchestra 1973-85, and Principal Cellist, Royal Opera House Orchestra 1985-90. He is currently Head of Strings of the European Union Youth Orchestra, Cello Professor to the National Youth Orchestra of Great Britain and Director of the RAM String Orchestra. He is a trustee of Pro Corda, the National School for Young Chamber Music Players and the Chamber Music for Schools Competition. David has been Cello Professor at RAM since 1976 and Head of Strings since 1997.

Department Administrator: Rita Castle Hon ARAM

tel: 0171-873 7395; e-mail: strings@ram.ac.uk

Bowed Instruments

The Academy's outstanding tradition for training string players of the highest calibre is given testimony by the number of principal players in orchestras and chamber ensembles throughout the world. Through a specialist programme of solo, chamber music and orchestral performance, the Academy comprehensively prepares students for a professional career.

Masterclasses are hosted regularly, and in the last two years have been given by cellists Steven Isserlis and Robert Cohen, double bassist Duncan McTier, violinists Ida Haendel, Emanuel Borok, Felix Andrievsky, Mauricio Fuks, Ruggiero Ricci, Zvi Zeitlin, Erick



Maurice Hasson gives a masterclass

Friedman, Aaron Rosand, Joshua Bell and Igor Ozim, and violists Bruno Giuranna, Rivka Golani and Jerzy Kosmala, among others.

The Academy holds a valuable collection of over 200 stringed instruments, including six by Stradivari, which may be available for student use.

(See page 16 for Chamber Music)



Paul Silverthorne (l), viola professor and soloist



Duncan McTier (r), double bass professor and soloist



Gyorgy Pauk, Ede Zathureczsky Professor of Violin

Harp

The harp has played a major role at the Academy since the earliest years with such masters as Bochsa, Dizi, Alfred Kastner, John Thomas, Gwendolen Mason and Osian Ellis. In addition to a regular orchestral commitment, harp students study solo and concerto repertoire and chamber music, and partake in weekly classes where ensemble works for two to five harps are studied alongside orchestral parts and cadenzas. Students continue to compete with notable success in various national and international competitions. Recent masterclasses have been given by Edward Witsenburg, Kathleen Bride, Alice Giles and Catherine Michel.



Daphne Boden (r), harp professor

Guitar

In recent years the Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum which encourages students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the faculty embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods from the Renaissance to the present day.

Distinguished visiting artists include Manuel Barrueco, David Russell, John Williams and Julian Bream (who adjudicates his prize each year); while other special events have featured outstanding composers such as Leo Brouwer, Stephen Dodgson, Hans Werner Henze and Sir Peter Maxwell Davies and, in 1997, an International Guitar Duo Festival, which culminated in a masterclass and concert by Sergio and Odair Assad. Regular selection of Academy guitarists by the Park Lane Group and Menuhin 'Live Music Now!' scheme has been complemented by a series of first prizes in major competitions in Europe and abroad, including the BBC Radio 2 'Young Musician of the Year' (Mark Ashford, 1994), the Guitar Foundation of America (Antigoni Goni and Fabio Zanon, 1995/96), the 'Tarrega' Competition in Benicasim (Fabio Zanon, 1996) and the Concert Artists Guild International Competition (the Katona Duo, 1997).



David Rattray, Instrument Custodian

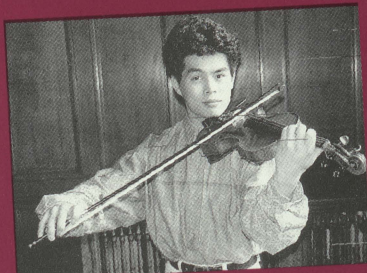


Michael Lewin (standing, right), head of guitar, with Manuel Barrueco, students and staff

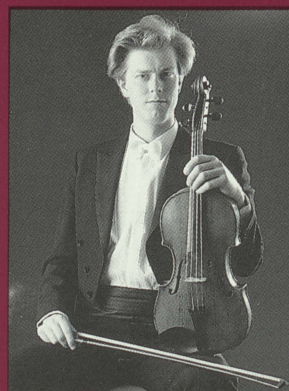
Strings Former Students Gallery



Lesley Hatfield (1986),
leader, Ulster Orchestra



Kenta Matsumi (1994), viola



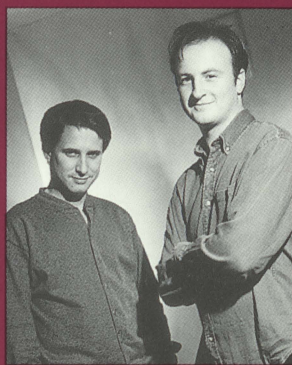
Christopher Yates (1988), principal viola,
City of Birmingham Symphony Orchestra



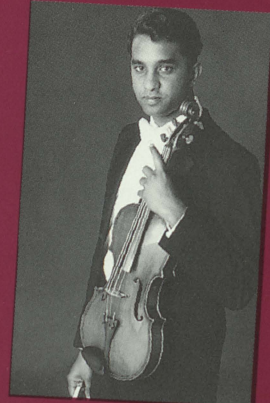
The Leopold String Trio (Marianne
Thorsen, Kate Gould, Sarah-Jane
Bradley)



Mobius, chamber music ensemble
(Philippe Honoré, Martin Storey,
Kanako Ito, Lorna McGhee, Alison
Nicholls, Ashan Pillai, Robert Plane)



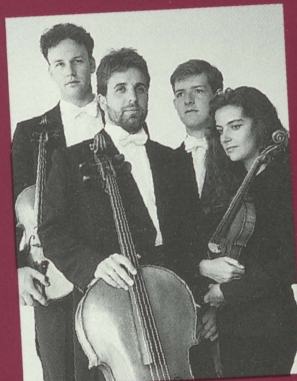
Christopher Stell and Mark Eden
(1995), guitar duo



Ashan Pillai (1992), sub-principal viola,
English Chamber Orchestra



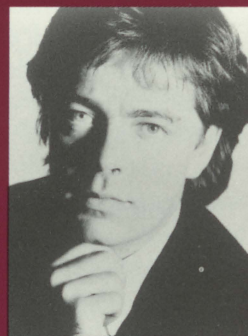
The Gould Trio (Lucy Gould, Martin
Storey, Gretel Dowdeswell, all 1991)



The Medea Quartet (Morven
Bryce, Andrew Storey, Duncan
Ferguson, Andrew Hines, all 1993)



Dominic Seldis (1992), double bass
soloist and chamber musician

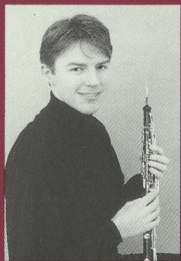


Christopher Warren-Green
(1975), leader, Philharmonia

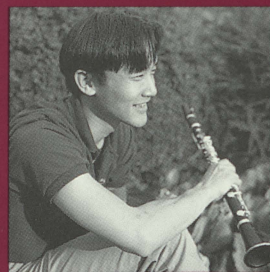
Woodwind Former Students

Gallery

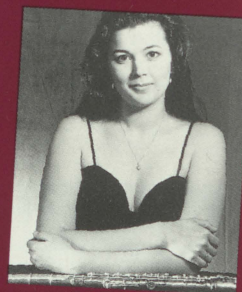
Jonathan Kelly (1991), principal
oboe, City of Birmingham
Symphony Orchestra; professor
Birmingham Conservatoire



Ruth Scott (1993),
equal principal oboe,
English National Opera



Chi-Yu Mo (1996), principal
clarinet, Royal Liverpool
Philharmonic Orchestra



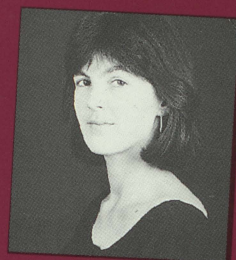
Emily Beynon (1991), principal
flute, Royal Concertgebouw
Orchestra, Amsterdam



John Bradbury (1991), principal
clarinet, BBC Philharmonic Orchestra



Robert Plane (1992), principal
clarinet, Northern
Sinfonia



Rachel Gough (1988), co-
principal bassoon, BBC
Symphony Orchestra, and
Academy Professor



Galliard Wind Ensemble (Kathryn
Thomas, Katherine Spencer, Judi Elphick,
Helen Simons, Richard Bayliss)

Woodwind



Head of Woodwind

Flute

Sebastian Bell FRAM, Hon RCM

William Bennett OBE, Hon RAM –

International Soloist and Principal, English Chamber Orchestra

Michael Cox

Kate Hill – *Co-Principal, English Chamber Orchestra*

Keith Bragg (Piccolo) – *Principal Piccolo, Philharmonia*

Oboe

Celia Nicklin FRAM – *Principal, Academy of St Martin-in-the-Fields and London Mozart Players*

Douglas Boyd FRAM – *Principal, Chamber Orchestra of Europe*

David Theodore FRAM – *Principal, London Philharmonic Orchestra*

Tess Miller Hon ARAM – *Former Principal, London Bach Orchestra and Orchestra of St John Smith's Square*

Melinda Maxwell Hon RAM – *Principal, Sinfonia 21 and Composers' Ensemble*

Christine Pendrill Hon RAM (Cor Anglais) – *Principal, London Symphony Orchestra*

Clarinet

Richard Addison FRAM – *Principal, E flat and Bass, Royal Philharmonic Orchestra*

Angela Malsbury Hon RAM – *Principal, London Mozart Players*

Keith Puddy FRAM, FTCL – *Principal, New Queen's Hall Orchestra*

Nicholas Rodwell ARCM, Hon ARAM

Michael Collins Hon FRAM (Visiting Professor) – *International Soloist and Principal, London Sinfonietta*

Saxophone

Richard Addison FRAM – *Principal, Royal Philharmonic Orchestra*

Bassoon

Rachel Gough MA, ARAM – *Joint Principal, BBC Symphony Orchestra*

Gareth Newman – *Principal, London Mozart Players and Queen's Hall Orchestra*

John Orford Hon RAM, ARCM – *Principal, London Sinfonietta*

David Chatterton (Contra-bassoon) – *Principal, Royal Philharmonic Orchestra*

Sebastian Bell FRAM, Hon RCM

Born in the UK, professional career includes: *Sadlers' Wells Opera, Principal Flute with BBC Welsh Orchestra, Principal and Solo Flute with London Sinfonietta*. Has worked in close collaboration with most of the major twentieth-century composers, in particular with Berio, Benjamin, Birtwistle, Henze, Knussen, Lutoslawski and Takemitsu. Recordings include: *Toward the Sea* by Toru Takemitsu with John Williams, and *George Benjamin's Antara*, winner of 1990 Gramophone Contemporary Music Award. He is also a flute technician, specialising in old French instruments. Professor at RCM, 1974-84. Transferred to RAM to form a new flute department. Head of Woodwind since 1995.

Department Administrator:

Frances Turner BMus, LRAM, GRNCM

tel: 0171-873 7320;

e-mail: woodwind@ram.ac.uk

Woodwind

The woodwind faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

There are individual lessons for Principal Study and related instruments complemented by classes which provide intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students perform in a seminar led by one of a team of eminent soloists which gives a unique opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and a very high standard of performance is achieved.

Recent masterclasses have been given by William Bennett, David Walter, Andrew Marriner, Michael Collins, Thea King and Roger Birmstingl. Future plans include classes by Jeanne Baxtresser and Maurice Bourgue.



William Bennett, flute professor and soloist

Karl Leister, former principal clarinet of the Berlin Philharmonic Orchestra, gives a masterclass



Brass



Head of Brass

International Chair of Brass

Edward Carroll

Horn

Phillip Eastop ARAM – Former Principal, London Sinfonietta

Derek Taylor FRAM, FLCM – Senior Horn Tutor, Former Principal, BBC Symphony Orchestra

Michael Thompson FRAM (Aubrey Brain Chair) – International Soloist

Richard Watkins FRAM (Dennis Brain Chair) – International Soloist

Trumpet

Ray Allen FRAM – Former Co-Principal, Royal Opera House and Royal Philharmonic Orchestra

Ian Balmain – Principal, Royal Philharmonic Orchestra

Robert Farley – Principal, Hanover Band

John Wallace OBE, MA, FRAM

James Watson FRAM – International Soloist; former Principal, Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta; Principal Conductor, Black Dyke Mills Band

Iain Wilson ARAM, Hon FTCL (also Natural Trumpet and Cornetto) – Former Sub-Principal, BBC Symphony Orchestra, Sub-Principal, Royal Opera House

Tenor Trombone

Ian Bousfield Hon ARAM – Principal, London Symphony Orchestra

Dudley Bright Hon ARAM – Principal, Philharmonia

Bass Trombone

Robert Hughes FRAM – London Symphony Orchestra

Tuba

Patrick Harrild Hon ARAM – Principal, London Symphony Orchestra

Historical Brass Instruments

Andrew Clark CGSM (Natural Horn) – Hanover Band

Robert Farley (Natural Trumpet and Cornetto) – Principal, Hanover Band

Susan Addison (Sackbut, early Trombone) – *His Majesty's Sagbutts and Cornetts, Orchestra of the Age of Enlightenment*

Serpent, Ophicleide

Stephen Wick – London Gabrieli Brass

Early Brass Consultants

John Webb

Jeremy West

John Wallace OBE, MA, FRAM

Born in the UK and studied at King's College, Cambridge, York University and the Academy. Principal Trumpet, Philharmonia Orchestra 1976-95, London Sinfonietta since 1988.

International soloist: premières of works by Malcolm Arnold, Sir Peter Maxwell Davies, James Macmillan, Dominic Muldowney, Robert Saxton and Tim Souster; recordings for Nimbus, Collins Classics and EMI. Founded Wallace Collection (brass ensemble) in 1986. Awards: Mercedes-Benz European Prize. Head of Brass since 1992.

Department Administrator: Frances Turner BMus, GRNCM, LRAM

tel: 0171-873 7320; e-mail: brass@ram.ac.uk

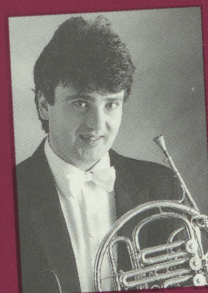


James Watson rehearsing the Brass Ensemble

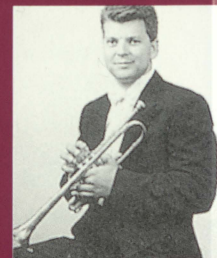
Brass

The members of the Academy's Brass faculty are active at the highest professional level, and include recording artists, principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities. Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to the most contemporary idioms. Apart from orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Masterclasses in recent months have been given by Guy Touvron, Hakan Hardenberger, Joseph Alessi, Canadian Brass, Ronald Barron, Raymond Premru, Radovan Vlatkovic, Christian Lindberg, Kenneth Amis, Eric Ruske and John Kenny.

Brass Former Students Gallery



Richard Watkins (1982), horn soloist and Academy Professor



Gareth Small (1993), associate principal trumpet, Hallé Orchestra



Onyx Brass (Chris Horn, Andy Sutton, David Gordon Shute, Amos Miller, Duncan McNaughton)

Timpani & Percussion



Head of Timpani & Percussion

Neil Percy Dip RCM, Hon ARCM, ARAM (Percussion) – Principal, London Symphony Orchestra
 Simon Carrington (Percussion) – Principal Percussion and Timpani, London Symphony Orchestra
 David Jackson (Percussion) – London Symphony Orchestra
 Stephen Quigley ARAM (Percussion) – Royal Philharmonic Orchestra
 Nicholas Cole FRAM (Percussion)
 David Hassell (Latin American Percussion)
 Paul Clarvis (Kit and Ethnic Percussion)
 Leigh Howard Stevens (Marimba)



Kurt-Hans Goedicke Hon RAM

Born in Berlin, graduated from Berlin University and Hochschule für Musik, Berlin. Principal Timpanist of RTE Symphony Orchestra, Dublin. Principal Timpanist of the London Symphony Orchestra since 1964. Has given masterclasses in Europe, the USA and Japan. Head of Timpani & Percussion since 1994.

Department Administrator: Frances Turner BMus, GRNCM, LRAM

tel: 0171-873 7320; e-mail: percussion@ram.ac.uk

Timpani & Percussion

The Academy has vastly expanded its provision for timpani and percussion students in response to increased professional opportunities. Orchestral training is a core component, and the Academy's range of groups, which includes a percussion ensemble, presents outstanding opportunities. The department possesses an extensive range of instruments for specialist performance practice, from early music to contemporary idioms, and can also boast new custom-built teaching and practice studios. Timpani and percussion lessons are complemented by classes in Latin percussion and drum kit, rhythmic awareness (including onomatopoeic phonetics), movement and hand drumming. Masterclasses have recently been given by the 'Oladum Ensemble', David Searcy (Principal Timpanist, La Scala Milan), Tim Chapin, Leigh Howard Stevens, Airtio and Birger Sulsbrück.



The Academy is honoured to be associated with the world-famous Avedis Zildjian Company

Leigh Howard Stevens gives a marimba masterclass

Timpani & Percussion Former Students

Gallery



Robin Haggart (1995), co-principal tuba, Royal Liverpool Philharmonic Orchestra

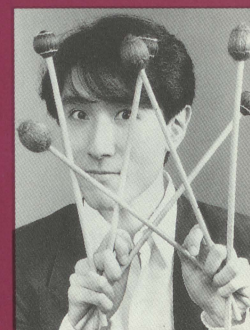
Richard Berry (1994), co-principal horn, English Chamber Orchestra



Evelyn Glennie (1985), international percussion soloist

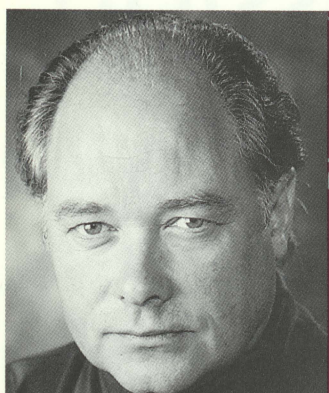
"The opportunities presented to today's percussionist at the RAM far exceed those which were made available to me. The prime focus for any student must be musicianship, and the notion of mixing with so many instrumentalists to gain knowledge and inspiration is what makes this institution develop. Perseverance, determination, courage and experimentation are only some of the essential ingredients that young entrants can gain from their older student colleagues."

Evelyn Glennie OBE



Makoyto Nakura (1993), marimba soloist

Conducting



Director of
Conducting Studies

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters, Hon RAM (Director of Conducting Studies)

George Hurst, Hon RAM (Consultant)

Director of Conducting Studies: Colin Metters ARCM, Hon RAM

Born in the UK, studied at the Royal College of Music and with George Hurst, Canford Summer School. He has recorded for BBC radio and television and conducted many of the leading symphony orchestras in the UK, including Hallé Orchestra, BBC Symphony, BBC Scottish, City of Birmingham Symphony Orchestra and the Philharmonia. He has also worked extensively abroad and given masterclasses at the Music Academy in Cracow, Music Hochschule 'Franz Liszt' in Weimar, Music Conservatorium in Sydney and the Sibelius Academy in Helsinki. In 1997 he was appointed Musical Adviser and Principal Guest Conductor to the Vietnamese National Symphony Orchestra. Professor and Director of Conducting Studies since 1983.

Contact Details: tel: 0171-873 7353; e-mail: conducting@ram.ac.uk

Conducting

Established in 1983 under the direction of Colin Metters, the Postgraduate Conductors' Course provides a comprehensive and integrated course over three years. In addition to regular classes held throughout the term, both Sir Colin Davis and George Hurst visit each term to work with the Conductors' class. Additional masterclasses are given periodically by visiting guest conductors. These have included Ilya Musin (St Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki),

Claus Peter Flor, Yuri Siminov, Lutz Köhler (Hannover Hochschule), George Hadjinikos, Roger Norrington and Leonard Slatkin.

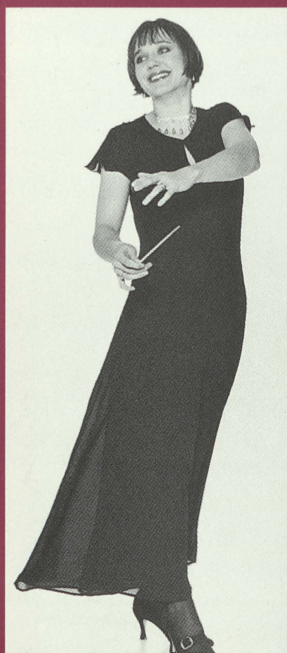
The course is designed to provide a strong technical foundation, studying the laws of cause and effect, as they relate to conducting, to enable students to convey convincingly and unambiguously their musical intentions to the orchestra.

Repertoire over the three-year course is broadly based. Baroque repertoire and Performance Practice are studied in association with the Department of Historical Performance in workshops and rehearsals. The mainstream symphonic repertoire forms the central core of the curriculum and, in addition, the course maintains a strong link with the Contemporary Music Department and the Manson Ensemble, working on established twentieth-century repertoire and on the premières of student compositions, when the conductors work in direct collaboration with the composers. Students also work with the Opera Department and the Vocal Faculty on various projects and workshops throughout the year.

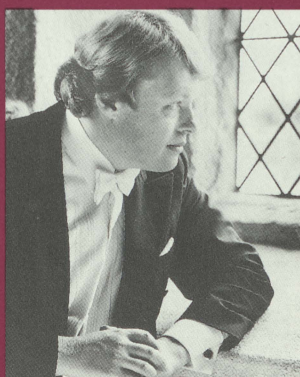
Students also have the opportunity to work with all the Academy's instrumental ensembles, orchestras and choirs.

Additional studies, including keyboard skills, keyboard harmony, reading clefs, transposition and score-reading, are compulsory for all students and regular aural classes take place throughout the course.

Conducting Former Students Gallery



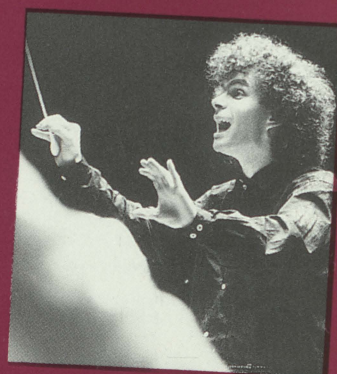
Andrea Quinn (1988)



Richard Hickox (1967)

"It seems like a gigantic arrogance now, but I didn't apply to anywhere else; and it didn't occur to me that I wouldn't get in. There were very good teachers and lots of people I knew... it was the obvious place."

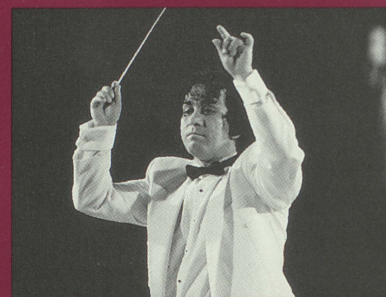
Sir Simon Rattle
(in Nicholas Kenyon,
*Simon Rattle: the making of
a conductor*, Faber 1987)



Sir Simon Rattle (1974)



Mark Wigglesworth (1989)



Nicolae Moldoveanu (1994)

Orchestras



International Chair
of Conducting

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Professor Lutz Köhler, Hon RAM (Chief Guest Conductor)

Mary Barber, BA Hons (Orchestral Manager)
tel: 0171-873 7326; e-mail:
orchestras@ram.ac.uk

Rachael Dunlop, BA (Assistant Orchestral Manager) tel: 0171-873 7308;
e-mail: orchestras@ram.ac.uk

The primary function of the orchestral department is to prepare students for the disciplines of the profession. Training in orchestral skills and repertoire follows a four-year plan. In the first year students play in the Symphonic Wind Ensemble and String Orchestras, and they may additionally participate in the Brass or Percussion Ensembles. In the second and third years, students perform in the Symphony Orchestra and, in the fourth year, they progress to the smaller Sinfonia Orchestra (presently sponsored by 3i PLC) and Manson Ensemble (20th-century music). Postgraduate students tend to play in the Sinfonia and Manson Ensembles, although those wishing to play larger symphonic works can be seconded to the Symphony Orchestra for a term. The Academy also has both modern and period baroque-instrument orchestras in early repertoire, which rehearse and give concerts throughout the year.

Each orchestra normally gives one concert per term, and concerts are often repeated at festivals and venues outside the Academy. Rehearsals, masterclasses and concerts are periodically taken by distinguished visiting conductors, who in recent years have included Sir Colin Davis, Roger Norrington, Rudolph Barshai, Elgar Howarth, Ilya Musin, Richard Hickox, Mark Wigglesworth, Martyn Brabbins, George Hurst, Gennadi Rozhdestvensky, Riccardo Chailly, Lutz Köhler and Leonard Slatkin.

The Academy has close links with the finest London orchestras, and sectional rehearsals are often taken by section leaders. Partnership schemes with the Philharmonia and LSO are especially strong, giving Academy students the opportunity to audition for selected rehearsals and concerts given by these orchestras.



Riccardo Chailly, Chief Conductor of the Royal Concertgebouw Orchestra of Amsterdam, at the end of a recent masterclass with the Sinfonia



Leonard Slatkin rehearses the Symphony Orchestra

Press & private comment

"Anyone would have been instantly rejuvenated by this exhilarating concert. Large instrumental forces, exuberant young players, talent, discipline, organisation. Every instrument was distinct, every tone-colour palpable. If these are tomorrow's orchestral players, we're in for a rousing time."

The Oxford Times on the Symphony Orchestra

"Sir Colin Davis conducted the Royal Academy Sinfonia and Chorus, and exploited an immaculately trained and focused band of singers... The music seemed to delight in Davis's instinctive way with Mozart: in the poise of the choral arc of melody in the *Lacrimosa* over the sighing strings, or in the sense of the great procession of 'Abraham and his seed forever' advancing through time itself."

The Times on the Academy's all-Mozart concert in memory of Diana, Princess of Wales

"Whoever asks themselves where the general high standard of British orchestras comes from could find the answer at the Royal Academy's orchestral concert."

Die Welt on the Symphony Orchestra's performance in the Saarland British Music Festival.

"To work with the students at the Academy is an important matter. It keeps older musicians in touch with the practising professionals. Energy and experience can together explore the endless possibilities of music-making."

Sir Colin Davis



Her Majesty the Queen meets members of the Sinfonia after the Academy's Royal Festival Hall concert, in memory of Diana, Princess of Wales, conducted by Sir Colin Davis

Chamber Music & Ensembles

Clio Gould AGSM, Artistic Director,
Royal Academy Soloists
John Wallace OBE, MA, FRAM
Artistic Director, *RAM Brass Ensemble*

Chamber Music Coaches

Albani String Quartet

Howard Davis FRAM, FRSAMD, FRSA
Peter Pople FRSAMD, Hon ARAM
Matthew Souter AGSM
David Smith FRAM, FRSAMD

Siegmund Nissel OBE, Hon D Mus, D Univ,
Hon RAM

Paul Silverthorne FRAM

Sophie Langdon ARAM

Robin McGee FRAM

Sebastian Bell FRAM, Hon RCM

John Orford Hon RAM, ARMC

Angela Malsbury Hon RAM

Melinda Maxwell Hon RAM

Tess Miller Hon ARAM

Kate Hill

Keith Puddy FRAM, FTCL

James Watson FRAM

Robert Farley

Edward Carroll

Thomas Adès MPhil, MA CANTAB

Michael Dussek ARAM

Skaila Kanga FRAM

Owen Murray GRAM, Dip RAM (COPENHAGEN),

Hon RAM

Michael Lewin FRAM

Concert Manager: Leyla Güneş BA, MA

(tel: 0171-873 7375; e-mail: ensembles@ram.ac.uk)

Performances by chamber groups form an integral part of the Academy's concert programme, many contributing to a 'themed' series of events, or a celebration such as the Brahms Centenary in 1997 and the Donatoni Festival in 1998. Whilst string quartets, piano trios, brass and wind quintets etc form the basis of chamber music activity, students are also invited to perform in mixed ensembles, often involving unlikely combinations of instruments, in works such as Stein's arrangement of Mahler's 4th Symphony, Schwertsik's *Transformation Scenes*, Eisler's *Nonet*, Gerhard's *Libra* and Larsson's *Clockworks*.

The prestigious Diamond Chamber Music Series offers students the opportunity to perform chamber works alongside eminent players such as Lynn Harrell, Imogen Cooper, Andrew Marriner, Stephen Kovacevich, György Pauk, Erich Gruenberg, Joseph Seiger, Boris Berezovsky, John Wallace and Maurice Hasson.

Larger ensembles include the RAM Soloists and the RAM Brass Ensemble. The Soloists, a small string ensemble, was launched in 1998 and gave its first performance under the direction of Clio Gould, its Artistic Director. Members for this group are selected by audition. The Brass Ensemble gives on average four concerts per year, often combining brass ensemble and brass band repertoire. Recent conductors include Howard Snell, Elgar Howarth, John Wallace, Ray Premru and James Watson.

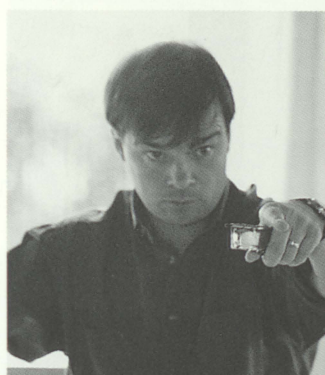
In 1998 the Academy launched a CD of selected ensemble activities. 'Biber to Birtwistle', including Janacek's *Capriccio* and Antheil's *Symphony for Five Instruments*, is the first in a series of CDs recorded by current students. This project provides students with valuable studio experience and the opportunity to produce challenging and discerning interpretations of unusual repertoire. Schoenberg's chamber version of Mahler's *Das Lied von der Erde* will be released soon.

The RAM soloists

Howard Davis, of the Albani Quartet,
coaching a student ensemble



Choral Direction & Church Music



Head of Choral Direction & Church Music

Patrick Russill MA, Hon RAM,
Hon FGCM
Jeremy Summerly MA, MMus,
Hon ARAM

Consultants

Francis Grier MA, FRCO
David Hill MA, FRCO, Hon FGCM
Martin Neary LVO, D Mus, FRCO, Hon RAM
James O'Donnell MA, FRCO

Patrick Russill MA, Hon RAM, Hon FGCM

Born in the UK, Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Organist of the London Oratory since 1977. Worked as a choir trainer on DG Archiv, Hyperion and EMI labels and has conducted in Scandinavia, Germany, Italy and Asia. Council member and Examiner (Choral Direction) at the Royal College of Organists. Honorary Awards: Hon RAM 1993, Honorary Fellow of the Guild of Church Musicians 1997. Academic Studies Lecturer at the Academy since 1982. Head of Church Music 1987-97, and Head of Choral Direction and Church Music since 1997.

Contact Details: tel: 0171-873 7331; e-mail: choral.direction@ram.ac.uk

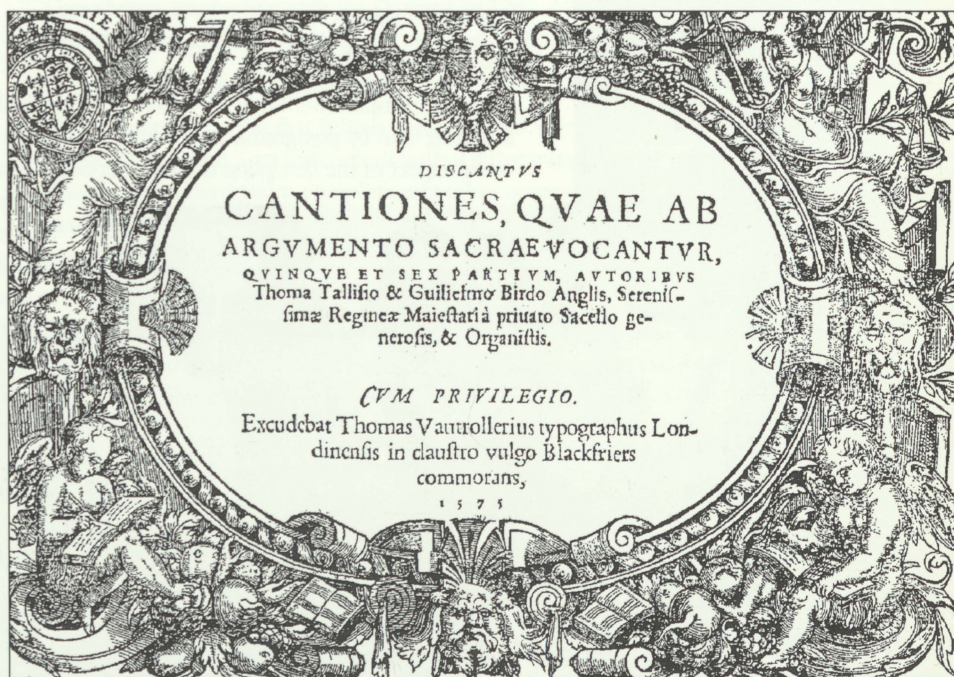
Choral Direction & Church Music

Over the past decade the Academy's department of Church Music Studies has built an unrivalled reputation for its imaginative and ecumenical training of church musicians at the highest level. Past students now hold important posts in cathedrals and major churches throughout the world. Now redesigned as the department of Choral Direction and Church Music, it is the first in the country to offer a two-year postgraduate conservatoire course in Choral Direction, tailored to embrace a comprehensive range of sacred music in concert, and culminating in the award of a Diploma of Postgraduate Studies, with an MMus available for selected students.

The course focuses on the Western European repertoire from the perspective of the modern British liturgical choral tradition (both English and Latin), giving a stylistic framework for exploration of a broad sweep of related sacred and secular music and historically informed performance practices. Specialist studies, which may also be taken by undergraduates as class electives, include conducting and rehearsal technique, repertoire and interpretation, vocal technique and choral arrangement. These are complemented by a contextual curriculum which encourages research into the repertoire of the Western Church (chant, chorale and hymn, as well as art-music), and its relationship to the liturgy.

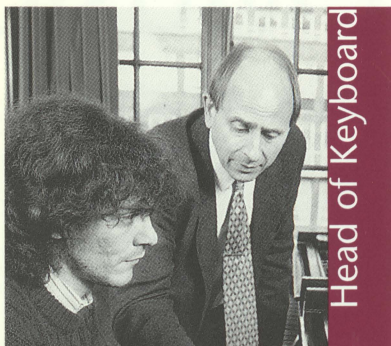
Students work with a variety of choral groups, and advantage is taken of the outstandingly diverse range of opportunities that London offers. A close working relationship has been established with the adult professional and children's choirs of the London Oratory. Among the eminent choral directors associated with the course are Harry Christophers (The Sixteen), John Scott (St Paul's Cathedral), and Andrew Carwood (The Cardinal's Musick and the London Oratory), and masterclasses are periodically held by the distinguished course consultants Francis Grier (composer), David Hill (Bach Choir and Winchester Cathedral), Martin Neary (Westminster Abbey) and James O'Donnell (Westminster Cathedral). The department has links with the conservatoires of Malmö, Utrecht and Budapest, and works regularly at Neresheim Abbey in southern Germany.

Patrick Russill with the Academy Choir in Neresheim Abbey



Title-page of the Academy's copy of Tallis and Byrd's Cantiones Sacrae 1575

Keyboard



Head of Keyboard

Broadwood Visiting Professor of Piano
Dominique Merlet

Piano

Maria Curcio (*Visiting Professor*)
Christopher Elton FRAM (*Dederich Professor of Piano*)
Graeme Humphrey ARAM
Piers Lane BMus, Hon RAM
Vanessa Latache FTCL, Hon ARAM, ARCM
Hamish Milne FRAM
Martin Roscoe GRMCM
Tanya Sarkisova GRAD (*Moscow State Cons.*), GRAD (*Kiev State Cons.*), Hon ARAM
Aaron Shorr ARAM
Patsy Toh ARAM, 1st Prix Paris
Frank Wibaut Hon RAM, ARCM

Piano Accompaniment

Michael Dussek ARAM
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA
Geoffrey Pratley BMus, FRAM

Chamber Music

Clifford Benson (Piano)
Joseph Seiger (Piano)

Organ Department Staff

David Titterton MA, Hon RAM
James O'Donnell MA, FRCO
Naji Hakim (*Visiting Professor of Improvisation*)
Lionel Rogg Hon D Mus (*Visiting Professor*)
Dame Gillian Weir DBE, Hon D Mus, Hon RAM (*Visiting Professor*)

Classical Accordion

Owen Murray GRAM, Dip RAM (*Copenhagen*), Hon RAM
Matti Rantanen (*Visiting Professor*) - *Sibelius Academy, Helsinki*

Christopher Elton FRAM

Born in the UK, Christopher Elton studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in piano and cello. Many recitals, broadcasts and masterclasses in the UK and overseas. Serves on juries of international competitions. His students' recent successes include the London World Piano Competition, 1997 (first prize). Honorary Award: FRAM. Piano teacher since 1973 and Head of Keyboard Studies since 1989.

Piano

The Piano faculty has a world-wide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage, which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on nurturing technique as a means of realising artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities for pianists to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. The core teaching programme is enhanced by visits from celebrated performing artists and teachers. Over the last few years, masterclasses have been given by Andras Schiff, Murray Perahia, Charles Rosen, Boris Berezovsky, Dominique Merlet, Imogen Cooper, Maria Curcio, Barry Douglas, Solomon Mikowsky, Clifford Benson, Tamas Vasary, Abbey Simon, Boris Berman, and many other visiting musicians.

Piano Accompaniment

Piano Accompaniment may be taken as a Principal study by undergraduates in years three and four, and by postgraduates upon entry. The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental

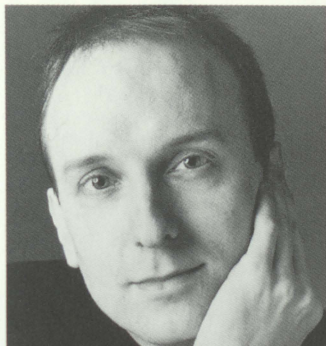


Hamish Milne, piano professor

accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition and coaching in Lied, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on the expansion of solo repertoire or aspects of technique. Selected students are assigned to the Opera course where they are intensively trained in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the study programme.

Frank Wibaut, piano professor





Head of Organ

Head of Organ
David Titterington MA, Hon RAM

Organ Studies

David Titterington MA, Hon ARAM

Born in the UK and studied at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain (Premier Prix à l'unanimité). He gives recitals and masterclasses worldwide and is a member of many international juries, including Chartres and Gdansk. He has premiered many works by Petr Eben and Diana Burrell (BBC Proms commission). Recordings for Hyperion, ASV, Multisonic and radio and television networks. Visiting Professor, Conservatoire de Genève. Head of Organ Studies since 1996.

Contact Details: tel: 0171-873 7339; e-mail: organ@ram.ac.uk

The comprehensive specialist curriculum organised by the Organ faculty complements other course provision and includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by guest teachers, who have recently included such distinguished performers as Gillian Weir, Piet Kee, Daniel Roth, Naji Hakim and Kenneth Gilbert.

Students are given regular access to organs in the 'classical' and nineteenth-century French symphonic traditions, providing an unrivalled facility for study and performance: the four-manual classical organ by Rieger in nearby Marylebone Parish Church is used by the Academy as its main teaching instrument, as well as an important two-manual organ after the great French builder, Cavaillé-Coll, specially made for the Duke's Hall by the Dutch firm of Van den Heuvel.

Postgraduates follow a curriculum designed for their individual needs which is drawn from the Academy's extensive range of activities. Performance practice projects are supervised by specialists and frequently take the form of visits to centres of interest where repertoire study is matched to a specific organ-building tradition.

Classical Accordion

Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Diploma in 1982. Many recitals both in the UK and overseas. Recordings include 'On the Wings of the Wind'. Head of Classical Accordion since 1986.

Contact Details: tel: 0171-873 7381

The Academy was the first British conservatoire to introduce teaching provision for the classical accordion - an instrument with a substantial original solo and chamber repertoire. The specialist curriculum complements other course provisions and includes masterclasses, performance practice, accordion history, repertoire, instrument maintenance and art of teaching classes.

Owen Murray taking a classical accordion class



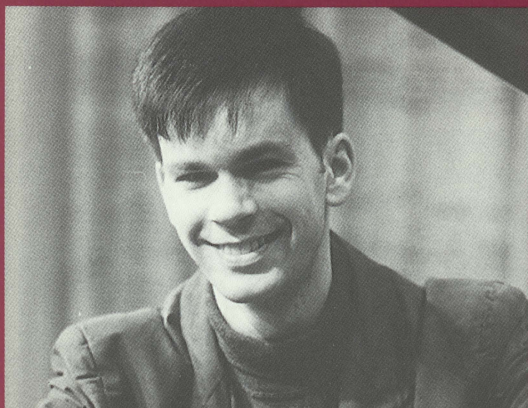
The Cavaillé-Coll organ in the Duke's Hall

The response of contemporary composers to the instrument's emergence is reflected in the continuing collaboration between Academy accordionists and composition students, which has generated in excess of twenty new works in the past few years.

Apart from numerous concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and play regularly with professional orchestras, and notable recent performances have included a Royal Albert Hall Proms debut.

Academy accordion students have enjoyed considerable success in major competitions (involving all instruments): several students have been major prize winners in the Royal Over-Seas League Competition, there have been successes in the Park Lane Concert Series, and a Second Prize in the 1997 C.I.A. Coupe Mondiale International Competition for Accordion Soloists.

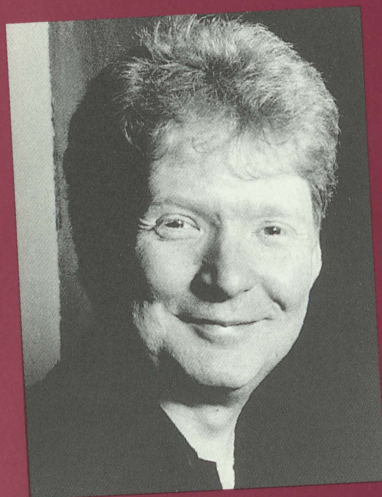
Keyboard Former Students Gallery



Christopher Gould (1995) pianist/accompanist



Hans-Peter and Volker Stenzl (1990), piano duo



Graham Johnson (1973), accompanist; artistic director, the Songmakers' Almanac; professor, Guildhall School of Music and Drama



Gabriela Montero (1994), prizewinner, 13th International Chopin Competition, Warsaw



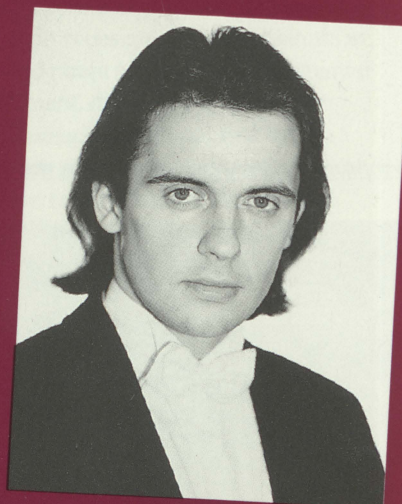
Mari Kumamoto (1986), soloist and broadcaster



Sophia Rahman (1992), soloist and chamber musician

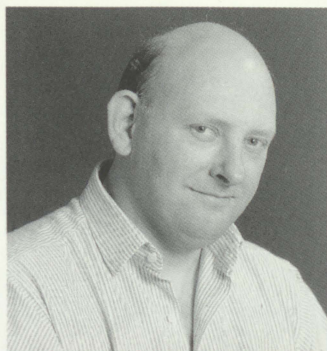


Joanna MacGregor (1983), soloist and artistic director, Sound Circus



Simon Mulligan (1995), soloist and chamber musician

Vocal Studies



Head of Vocal Studies

International Chair of Vocal Studies

Robert Tear CBE, MA, Hon RAM, FRCM, FRSA,
Hon Fellow of King's College, Cambridge

Visiting Professors

John Mark Ainsley
Valerie Masterson CBE, Hon RAM
Nicolai Gedda Hon RAM

Singing Professors

Noelle Barker OBE, MA, FGSM
Charles Brett MA, Hon RAM
Diane Forlano
Glenville Hargreaves BMus, GRSM, ARCM
Anne Howells ARCM, Hon FRMCM
Julie Kennard BA, ARCM, Hon ARAM
Glenys Linos
David Lowe MA, ARCM
Penelope MacKay AGSM, Hon ARAM
Joy Mammen Hon ARAM
Ian Partridge CBE, Hon RAM, LGSM
Alison Pearce AGSM
Janet Price MMus, LRAM, ARCM
Jean Rigby FRAM
Beatrice Unsworth
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaching

Julius Drake ARCM
Gareth Hancock MA, ARAM, ARCM
Mary Hill MA
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, GRSM (Hons)
Geoffrey Pratley BMus, FRAM
Antony Saunders ARAM, LRAM, ARCM, ARCO
Clara Taylor ARAM

Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (*Russian*)
Kenneth Bowen MA, BMus, Hon RAM, FRSA
(*Oratorio and English*)
Paul Esswood Hon RAM (*Baroque Aria*)
Emanuela Ferrari-Osborne RSA (Hons)
(*Italian*)
Geraldine Frank BA (*German*)
Penelope MacKay AGSM, Hon ARAM (*French*)
Jonathan Papp ARAM, GRSM (Hons) (*Italian*)
Ian Partridge CBE, Hon RAM, LGSM (*Lieder*)
Clara Taylor ARAM (*Lieder*)
Antony Saunders ARAM, LRAM, ARCM, ARCO
(*English and French*)
Richard Shaw BMus, Hon ARAM (*Staff
Accompanist*)

Movement

Philippa Luce BA

Acting

Karen Rabinowitz

Choirs

Iain Ledingham MA, FRAM, FRCO
Jeremy Summerly MA, MMus, Hon ARAM

Mark Wildman FRAM, FRSA

Born in the UK, Mark Wildman was a chorister in Gloucester Cathedral. He studied at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. Prizewinner in the first Grimsby International Singing Competition, formerly lay-clerk in St George's Chapel, Windsor, member of BBC Singers. Solo performances in UK, Europe and USA, including Purcell Room, Wigmore Hall, Henry Wood Promenade Concerts, Three Choirs Festival and Kristianland International Festival. Honorary awards: FRAM, FRSA. Singing teacher at RAM since 1983 and Head of Vocal Studies since 1991.

Department Administrator: Liz Kaye BA (Hons), FRSA

(tel: 0171-873 7383; e-mail: voice@ram.ac.uk)

Vocal

The pedigree of the vocal department was established by such distinguished artists and teachers as Dame Eva Turner (one of the first truly international British singers, and one of the greatest of all dramatic sopranos), Flora Nielsen, Henry Cummings, Bruce Boyce, Marjorie Thomas and Patricia Clark, among whose pupils are household names such as Dame Felicity Lott, Philip Langridge, Jean Rigby, David Wilson-Johnson, David Rendall and Lesley Garrett. These standards are now perpetuated by a new generation of eminent teachers within a comprehensive six-year vocal training course.

Course work in both undergraduate and postgraduate programmes is designed to impart the performance skills required for professional careers in opera and concert repertoire. Apart from intense vocal study, students enjoy regular repertoire coaching, general stage work (including fitness and movement), languages, song classes, speech and specialist training in historical performance and contemporary music. In addition, the curriculum is regularly enriched with masterclasses and workshops given by outstanding international performers, who have recently included Sir Colin Davis, Nicolai Gedda, Benno Schollum, Paul Sperry, Robert Tear, Anne Howells, Valerie Masterson, Diane Forlano, Marjorie Thomas and Philip Langridge.

Postgraduate students enter the Academy at a stage appropriate to their development and pursue a curriculum designed for their individual needs, including a preparatory opera programme in year four. Specialist opera study (years five and six), in collaboration with the Royal College of Music, leads to intensive production work including workshops, scene presentations and regular full-length public performances. Emphasis is placed on

individual coaching in opera, repertoire, languages, movement and acting. A specialist concert programme is offered for students aiming for a career in solo concert and chamber choir work. Students receive extra weekly individual coaching and specialist classes in oratorio, consort work, historical performance, contemporary music, acting and movement.

Choirs

The Academy Chamber Choir performs music from all periods, reflecting the range of professional opportunities available in this field. Students will have opportunities to sing in the Academy Chorus for faculty productions of opera and musical theatre and for performances of oratorio.



Robert Tear, International Chair of Vocal Studies



Diane Forlano, singing professor

LONDON ROYAL SCHOOLS OPERA DEPARTMENT

Director of Opera

Michael Rosewell GRSM, ARCM

Mike Ashman MA, Hon RCM (*Associate Producer*)

John Copley (*Guest Producer*)

James Lockhart BMus, FRCM, FRCO (CHM), Hon RAM (*Consultant*)

Christopher Middleton (*Principal Coach*)

Music Staff

John Constable FRAM

David Drummond BMus

Lionel Friend

Mary Hill

Anthony Hose ARCM

Iain Ledingham MA, FRAM, FRCO

Anthony Legge MA

Michael Lloyd BA, ARCM

Jean Mallandaine ARAM, ARCM

Ian Page BA

Jonathan Papp

Robin Stapleton

David Syrus MA, Hon ARAM

Roger Vignoles BA, BMus, Hon RAM, ARCM

Language Coaches

Marco Canepa ARCM (*Italian*)

Maria Cleva (*Italian*)

Geraldine Frank BA (*German*)

Sonja Nerdrum Hon RCM (*French*)

Franziska Roth (*German*)

Michel Vallat (*French*)

Claire Glaskin (*Movement*)

Karen McLachlan BA (*Movement*)

Tooti Masson (*Acting*)

Yvonne Wells FGSM, Hon RCM, CSTD, LUD, IPA (*Speech*)



*"Sir Colin Davis brought energy, feeling and understanding to the fascinating *Così* on Saturday night. His emotional seriousness and entertaining exuberance were spot on. His two student casts included highly promising Ferrandos and a miraculous Fiordiligi... with limpid top register, fast light passage work and warmly coloured, telling lower register, Geraldine McGreevy is certainly a compelling new star in the firmament."*

Tom Sutcliffe
Evening Standard

Sir Colin Davis rehearses the recent semi-staged production of *Così fan tutte*

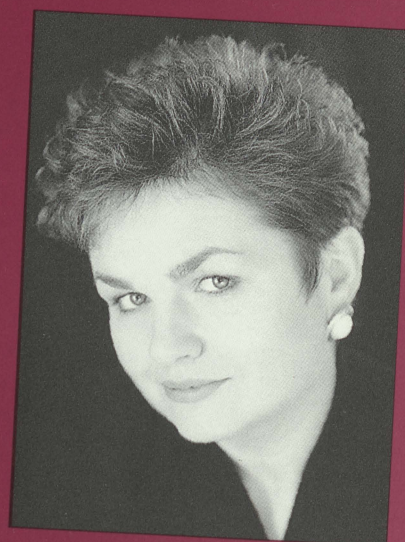
Vocal Former Students Gallery



Dame Felicity Lott (1973), soprano

"The Royal Academy of Music gave me a range of excellent teachers, and many performance opportunities. I took part in four full length opera productions, several workshops and oratorios, and gave recitals with fellow-student Graham Johnson, beginning a platform partnership which is still going strong after about 25 years!"

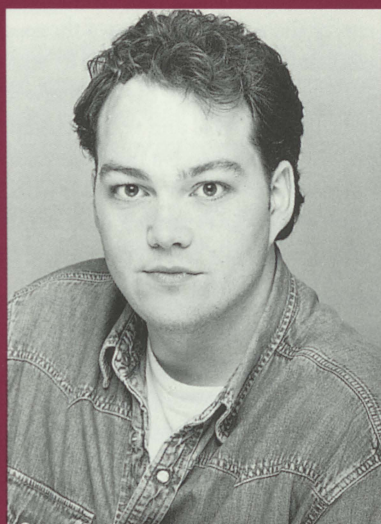
Dame Felicity Lott



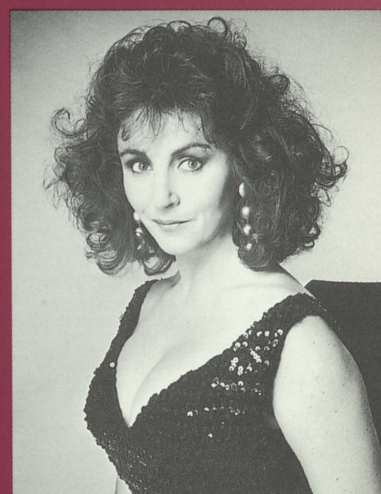
Susan Bullock (1983), soprano



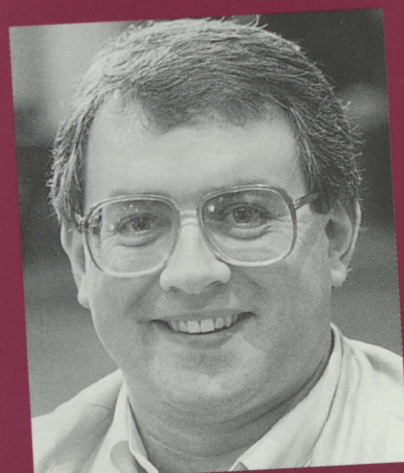
Geraldine McGreevy (1995), soprano;
winner of 1996 Kathleen Ferrier Award



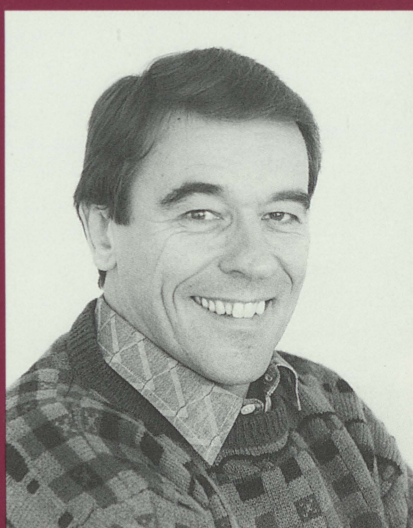
Christopher Maltman (1995), baritone;
Lieder Prize, Cardiff International Singer of
the World Competition 1997



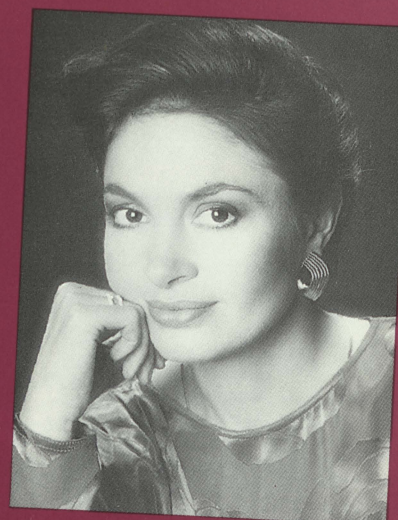
Lesley Garrett (1979), soprano



David Wilson-Johnson (1976), baritone



Philip Langridge (1963), tenor



Jean Rigby (1981), mezzo-soprano

Musical Theatre



Professor of
Musical Theatre

Mary Hammond FRAM (Professor of Musical Theatre)
Karen Rabinowitz (Course Leader)
Simon Shelton (Dance)
Anne-Marie Speed BA, ADVS (Spoken Voice and Text Work)
George Hall (Director and Teacher of Acting)

Singing Teachers

Paul Farrington GBSM, ABSM, EVTS
Ann James BA, LRAM, Dip EUR. HUM
Mary King BA, PGCE
Penelope MacKay AGSM, Hon ARAM
Mark Meylan BA, LTCL
Howard Milner MA (CANTAB), ARCM, FRSA
Kenneth Woollam Hon RCM

Guest Repertoire Coaches

Martyn Axe GRSM
Andrew Faulkner GGSM
Andrew Friesner GMus, RNCM (Hons)
Ian McMillan BA, LRAM, ARCM, LTCL
Robert Scott RNCM
David Shrubsole Dip TCM
Gareth Valentine ARCM

Guest Teaching Staff - projects and productions

Jenny Arnold (Choreographer)
Julian Bigg ARAM (Musical Director)
Paul Crew (Musical Director)
Steven Dexter (Director)
Stephen Hill (Musical Director)
Martin Lowe (Musical Director)
Mitch Sebastian (Choreographer)
Matthew White (Director)

Mary Hammond FRAM

Born in the UK, graduated from the Royal Academy of Music in both singing and piano. Her singing career has included a wide range of genres, from Covent Garden to Rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, The Really Useful Group, the Royal National Theatre and the Royal Shakespeare Company as well as many repertory companies. On the Council of the British Voice Association and the Board of the Actors' Centre.

Department Administrator: Liz Kaye BA (Hons), FRSA

(tel: 0171-873 7383; e-mail: voice@ram.ac.uk)

Musical Theatre

This innovative, self-contained course is designed for people who want a career in Musical Theatre. Student performers work with established and inspiring musical theatre directors.

The aim of the course is to give a thorough musical and dramatic training to students of postgraduate (or equivalent) level to equip them for performance in the contemporary musical theatre; to bridge the gap between the acting singer and the singing actor; to achieve a high musical and vocal standard in the preparation and performance of musical theatre works; to achieve a high dramatic and verbal standard in the textual preparation of such works; to encourage, by active working links with professional composers and writers, the creation and development of new musical theatre work; and to provide a direct link from theoretical class work via practical opportunities to entry to the profession.

A basic working week of five days comprises skills classes in voice and the spoken word, extended voice techniques, dance (including jazz, contemporary, tap and ballroom), movement, acting, singing, repertoire coaching, audition classes and project work. Students are also offered masterclasses and workshops with visiting professionals and take part in internal competitions. The list of masterclasses and adjudicators includes Stephen Sondheim, Julia MacKenzie, Dame Diana Rigg, Daniel Massey, David White, Christine Ozanne, Jenny Seagrove, Jonathan Morris, Andrew McBean, Jeremy Samms, Matthew Ryan and Anthony van Laast. They also take part in regular workshops of new music with the composers and writers. Some of these are taken on into full performances, others have resulted in recordings or further workshops outside the main course. Students also take part in recordings in the Thorn-EMI Recording Room.

Students from the Musical Theatre course

"This course has really encouraged me to develop my acting through my singing, to focus on the individuality of my voice and performance skills, through a process of exploration, vocally and dramatically. There is an all-important emphasis on finding a truth in performance and attention to building strong technique and stamina as versatile performers."

Airlie Scott, recent student



Composition & Contemporary Music

including Commercial Composition



Head of Composition
& Contemporary Music

Director of Contemporary Music

Sir Harrison Birtwistle FRAM

Benjamin Britten Professor

Thomas Adès MPhil, MA CANTAB

International Chair of Composition and Contemporary Music

Sir Richard Rodney Bennett CBE, FRAM

Manson Chair of Composition

Paul Patterson FRAM, FRSA

Christopher Brown MA, FRAM

Michael Finnissy

Melanie Daiken MMus, LRAM, ARAM

Nick Goetze (*Music Technology Assistant*)

Nick Ingman Hon FLCM (*Commercial Music*)

Steve Martland

Kenneth Reay ARAM, LRAM (*Head of Music Technology*)

Jonathan Finn (*Consultant*)

John McCabe (*Visiting Professor*)

Recording Engineer

Kirsten Cowie BMus

Melanie Daiken MMus, LRAM, ARAM

Born in the UK, Melanie Daiken studied at the Academy with Hugh Wood and Vivian Langrish and subsequently at the Paris Conservatoire with Olivier Messiaen and Yvonne Loriod. Teaching appointments have included Morley College 1970-85, Goldsmiths' College 1970-95 and the Junior Academy 1971-86. She has been a professor at the Academy since 1981, a teacher at the Purcell School since 1995 and Worcester College Oxford since 1996. Co-ordinator of the RAM Messiaen Festival in 1987, Henze Festival 1988 and Berio Festival 1989. Artistic Director of the Wraybury Summer Music Festival since 1995. Works performed and broadcast extensively in the UK and abroad. Head of Composition & Contemporary Music since 1997.

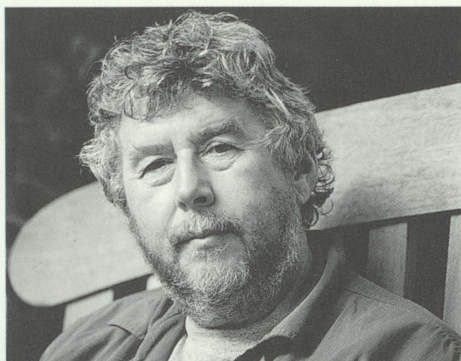
Department Administrator: Helen Thorp BA (Hons)

(tel: 0171-873 7379; e-mail: composition@ram.ac.uk)

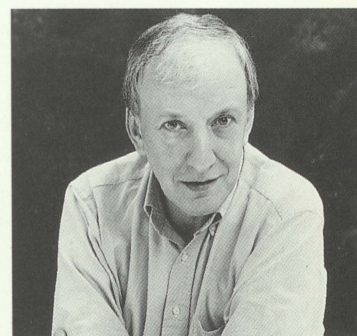
Composition

The Composition & Contemporary Music faculty has an international reputation for a dynamic atmosphere, created by a team of dedicated composition teachers. Performance is at the core of a teaching programme, which is designed to take full advantage of the presence of so many gifted young performers under the same roof. Numerous opportunities arise for student compositions to be played by a range of ensembles, from chamber groups to large orchestras and opera companies, and also within departments such as Commercial Music and Jazz. Commissions to write for various high-profile events, in and outside the Academy, are regularly given. The Academy's renowned International Composer Festival has been based on the work of a living artist. Among those honoured over the last decade have been Schnittke, Lutoslawski, Tippett, Penderecki, Henze, Berio, Carter, Messiaen, Ligeti and Donatoni. Following a period of intensive study and rehearsals, concerts are held in the composer's presence, each one featuring a specially commissioned student work. There have also been festivals dedicated to distinguished alumni of the Academy (the 'Da Capo' Festival of 1993) and a highly successful British and American FilmMusic Festival of concerts conducted by Michael Nyman, Ron Goodwin, Michael Kamen and John Williams.

The Principal-study curriculum includes individual tutorials, weekly workshops, an orchestration and analysis programme, electronic techniques (students have access to state-of-the-art electro-acoustic facilities), commercial and business skills, and a number of electives, including conducting. Distinguished composers are also invited to give presentations, following which students compose pieces for instrument and voice, to be performed at subsequent workshops. Over the past few years guests have included Sir Richard Rodney Bennett, Sir Harrison Birtwistle, Leo Brouwer, Sylvano Bussotti, Henryk Gorecki, Jonathan Harvey, György Ligeti, Sir Peter Maxwell Davies, Gerard Schurmann, Toru Takemitsu, Mark-Anthony Turnage and the BBC Singers.

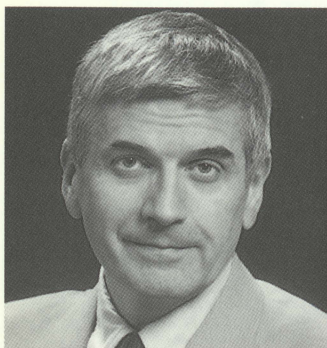


Sir Harrison Birtwistle, Director of Contemporary Music



*Sir Richard Rodney Bennett,
International Chair of Composition and
Contemporary Music*

Commercial Music



Head of
Commercial Music

Nick Ingman Hon FLCM (Course Director)
Michael Kamen (Visiting Professor)

Richard Blackford (Composition)
James Brett (Pop Music Arranging)
Melanie Daiken MMus, LRAM, ARAM
(Composition and Orchestration)
Andrew Linehan (Commercial History)
Rodney Newton (Film and Television Music)
Kenneth Reay ARAM, LRAM (Technology)
Peter Waygood (Business Studies)
Rick Wentworth (Film/TV Music)
Paul Westwood (Commercial Ensembles)

Nick Ingman Hon FLCM

Born in UK and studied at the Berklee School of Music and the New England Conservatory of Music, Boston, and with Edmund Rubbra at the Guildhall School of Music. After a short stint as Assistant Producer to record producer, Norrie Paramor, Nick became a freelance composer, arranger and conductor and has worked steadily in the London music scene ever since. Nick has worked recently with Oasis, Eric Clapton, Portishead, Radiohead, David Bowie and Sting. His work as arranger has accounted for thirteen number one singles in the UK and several double platinum albums by artists such as Sinead O'Connor, Lighthouse Family, Wet Wet Wet, Oasis and Sade. Head of Commercial Music since 1987.

Contact Details: tel: 0171-873 7373; e-mail: commercial@ram.ac.uk

Commercial Music

Commercial music is a complex and competitive industry which demands diverse skills for the creation of sounds for film, television, video and radio. The Commercial Music course at the Academy is the first of its kind in Britain. It is a composer-based course, and is not designed for performers, although performance work is included in the curriculum. Equal emphasis is given to acoustic-based and technology-based music creation, and composers have their work performed by a wide variety of ensembles.

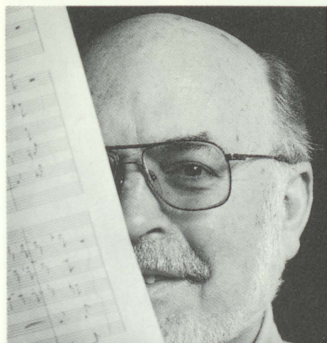
As well as composition and necessary performance skills, emphasis is also placed on the practicalities of making a living in the media profession. Modular classes include commercial writing, business studies, recording techniques, jazz and commercial music history, technology, film and television music and commercial ensemble workshops. The Thorn-EMI Recording Studio offers multi-track digital recording to all students, while the PolyGram FilMMusic Library is a major new asset. The Department has also recently acquired a Sadie Digital Editing Suite together with music to picture facility, all funded by ex-Junior Academy student Sir Elton John.

The course is strongly vocational and all strands are designed with a view to 'in the field' application. Most classes are held in the dedicated and fully equipped Commercial Music room, which has been created with the kind support of New York Life.

Rosie Gregory (centre), winner of the 1997 Vivian Ellis Prize for Young Writers for the Musical Stage, with Nick Ingman and the Principal



Jazz



Head of Jazz

Graham Collier OBE, Hon RAM (Artistic Director of Jazz)

Trevor Tomkins Hon ARAM (Jazz Ensemble Co-ordinator)

Jeff Clyne (Jazz Workshop Co-ordinator)

Hugh Fraser (Jazz Composition Co-ordinator)

John Thomas (Jazz Skills Co-ordinator)

Martin Speake (Contemporary Music Co-ordinator)

Keith Nichols (Early Jazz Co-ordinator)

Michael Hrebniak BA (Academic Studies Co-ordinator)

Steve Waterman (Trumpet)

Gerard Presencer (Trumpet)

Hugh Fraser (Trombone)

Mark Bassey (Trombone)

Pete Beachill (Trombone)

Martin Speake (Saxophone)

Julian Arguilles (Saxophone)

Mark Lockheart (Saxophone)

Stan Sulzmann ARAM (Saxophone)

Nick Weldon (Piano)

Dominic Alldis (Piano)

Simon Purcell (Piano)

Ed Speight (Guitar)

John Etheridge (Guitar)

John Paracelli (Guitar)

Trevor Tomkins (Drum Kit)

John Marshall (Drum Kit)

Anthony Kerr (Vibes)

Jeff Clyne (String Bass)

Dudley Phillips (String Bass)

Geoff Gascoyne (Electric Bass)

Paul Westwood (Electric Bass)

Angela Elliott (Voice)

Eddie Parker (Flute)

Graham Collier OBE, Hon RAM (Composition)

Hugh Fraser (Composition)

Amit Sen (Composition)

Associate Jazz Artists

John Taylor (Piano)

Karl-Heinz Miklin (Saxophone)

John Surman (Saxophone)

Michael Gibbs (Composition)

Ronan Guilfoyle (Bass)

John Abercrombie (Guitar)

Bernard Purdie (Drum Kit)

Graham Collier OBE, Hon RAM

Born in the UK, he was the first British graduate of Berklee School of Jazz, Boston, and the first British jazz composer to receive a commission from the Arts Council. Composition, conducting, education and journalism have taken him around the world. He has released many albums and is the author of six books including *Interaction - Opening Up the Jazz Ensemble*. He has given classes in North America, Europe, India and the Far East. He has been involved in the International Association of Schools of Jazz (IASJ) since its inception, and is editor and publisher of its magazine, *Jazz Changes*. In 1987 he was awarded an OBE for his contribution to jazz. Head of Jazz since 1986.

Department Administrator: to be announced

(tel: 0171-873 7338; e-mail: jazz@ram.ac.uk)

Jazz

The Academy's Jazz course offers a rigorous preparation in improvisation and composition, enabling students to pursue an active career in the profession. The thrust of the programme is towards ensemble performance, and students play regularly in and outside the Academy in big band and small groups. Students are encouraged to write and perform their own music; a principle reflected in the content of annual recitals and the Jazz department's CDs. The Big Band is regarded as a resource for student compositions and transcriptions, as well as fulfilling the performance goals of the coursework.

Students undertake an investigation of stylistic developments in jazz over its history, and prepare the music as part of their composing and arranging classes. Supporting studies in history, technology, studio skills and commercial ensembles are designed to reinforce critical and professional abilities. The standard curriculum is enhanced by masterclasses given by eminent international performers, among whom have recently been John Surman, John Taylor, John Abercrombie, Darius Brubeck, Mark Murphy, Bernard Purdie, Mark Levine and Clare Fischer.

Below: Owen Rodgers, saxophone student, in a recent concert of music by Fletcher Henderson. Right: Keith Nichols, conductor of the same concert



"Shows off their considerable talents... a terrific achievement."

Jazz UK

"A memorable shop-window... The RAM jazz course is positive, discriminating and presents an object lesson - on the evidence of this fine CD - in quality control. A shop-window indeed. Stop by and take it all in."

Ken Rattenbury, *Crescendo*

"Championing a musical attitude that expects self-expression and not just textbook excellence... a real credit to Graham Collier and his RAM programme."

Barry McRae, *Jazz Journal International*

"The CD by your students was a big surprise. I guess I expected just another college big band. I especially like [student] James Fenn's Large Blues - what a great tune!"

Mark Levine, *Jazz pianist and educator*

The Jazz
Department's
CD collection

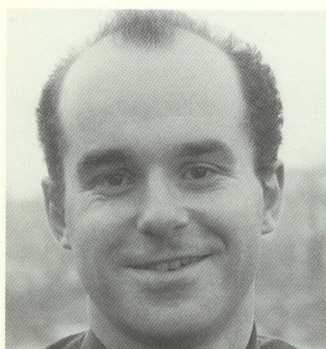
"A heartening glimpse of the future, and warmly recommended."

Richard Palmer, *Jazz Journal International*

"Projects of this kind are of immense value to the participants... it's thought-provoking, totally intriguing work, lusty and lenitive in turns, and augurs well for the future well-being and longevity of our favourite musical idiom. More, please!"

Ken Rattenbury, *Crescendo*

Historical Performance



Head of Historical Performance

International Chair of Historical Performance

Christopher Hogwood CBE, Hon RAM

Consultants

Trevor Pinnock Hon RAM
Anthony Rooley FRAM
Roger Norrington Hon FRAM
Andreas Staier (Visiting Professor)

Strings

Simon Standage MA (Baroque Violin)
Elizabeth Wallfisch FRAM (Modern and Baroque Violin)
Jan Schlapp ARAM (Baroque Violin)
Jennifer Ward Clarke Hon ARAM (Baroque Cello)
Richard Campbell (Viola da Gamba and Violone)
Laurence Dreyfus PhD, MPhil, BA, Dip SUP (Brussels), Hon RAM (Viola da Gamba)

Woodwind

Anneke Boeke (Recorder)
Peter Holtslag Hon ARAM (Recorder)
Lisa Beznosiuk Hon RCM (Baroque Flute)
Sophia McKenna (Baroque Oboe)
Keith Puddy FRAM, FTCL (Modern and Classical Clarinet)
Andrew Watts (Baroque Bassoon)

Brass

Andrew Clark GGSM (Natural Horn)
Robert Farley (Natural Trumpet and Cornetto)
Iain Wilson ARAM, FTCL (Natural Trumpet and Cornetto)
Susan Addison (Early Trombone)
Stephen Wick (Serpent, Ophicleide)
Anthony Halstead (Natural Horn - Visiting Professor)
Jeremy West (Cornetto - Visiting Professor)

Historical Keyboards

Virginia Black FRAM (Harpsichord)
Terence Charlston MA, MMus, ARAM, FRCO (Harpsichord and Basso Continuo)
Laurence Cummings MA, ARCM, FRCO (Harpsichord and Basso Continuo)
Neal Peres da Costa (Fortepiano)
John Toll MA, FRCO (Harpsichord and Basso Continuo)
Kenneth Gilbert Hon RAM (Visiting Professor of Harpsichord)

Voice

Charles Brett MA, Hon RAM
Paul Esswood Hon RAM
Ian Partridge CBE, Hon RAM, LGSM

Laurence Cummings MA, ARCM, FRCO

Born in the UK and studied at Oxford University and the Royal College of Music. He plays harpsichord and organ continuo with many of the world's leading period instrument groups, including Les Arts Florissants, The Sixteen Choir, The Gabrieli Consort and the Orchestra of the Age of Enlightenment. As a soloist he has recorded the harpsichord music of Louis Couperin and has embarked on a project to record the music of François Couperin. Head of Historical Performance since 1997.

Department Administrator: Helen Thorp BA (Hons)

(tel: 0171-873 7379; e-mail: historical.perf@ram.ac.uk)

Historical Performance

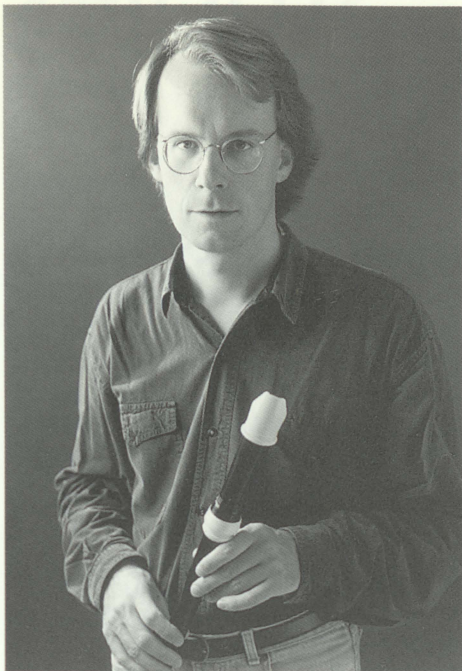
The faculty offers intensive training in all aspects of historically informed interpretation. In expanding specialist performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike, the faculty combines the role of the former Early Music department with a broader involvement in mainstream Academy life. Principal-study tuition is provided on period instruments, and contemporary players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras - one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire - regularly rehearse and give concerts. The Brass and Vocal departments also give frequent joint concerts using period instruments. Specialist classes in detailed areas of performance practice (eg national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines, dance etc) are offered by the Academy's eminent teachers, who are active as soloists and members of leading period instrument ensembles. They are therefore ideally placed to keep students in touch with professional opportunities and developments. Christopher Hogwood, the International Chair of Historical Performance, takes an active role in the life of the faculty, directing classes, coaching ensembles and directing concerts. The faculty also participates regularly in the London Bach Festival.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions.



Clare Saloman rehearses the Period Instrument Baroque Orchestra

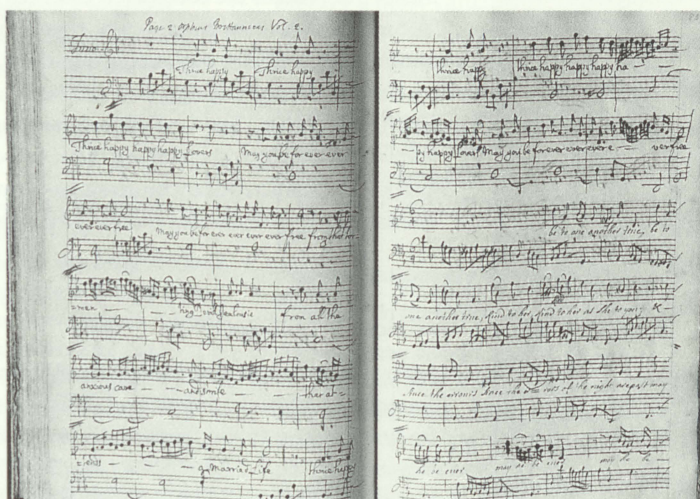


Peter Holtslag, recorder professor



The Academy's watercolour portrait of Henry Purcell

Original score of Purcell's *The Fairy Queen*, in the Academy's Library

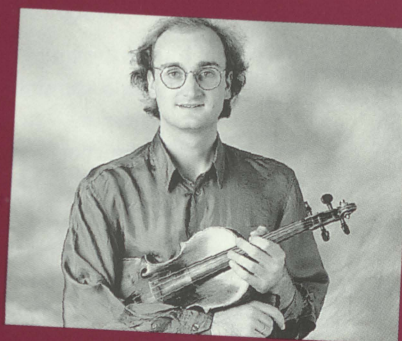


Historical Performance Former Students Gallery

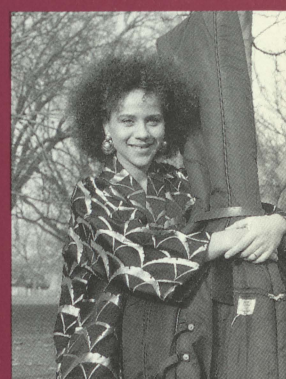


"Today the Royal Academy of Music can be proud of perhaps the most welcoming interior, brilliant, committed tutors, and a food-bar second to none of all the music schools in Britain. And student with real pazz-azz, too!"

Anthony Rooley (1967), lutenist and artistic director, Consort of Musicke

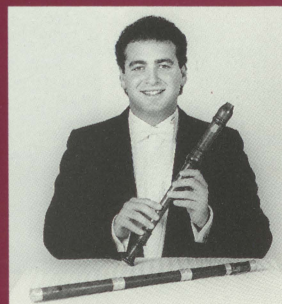


Andrew Manze (1987), violinist; associate director and concert master, Academy of Ancient Music; professor, Royal College of Music



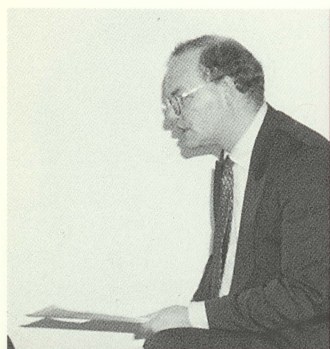
Chi-chi Nwanoku (1981), double bass; The Orchestra of the Age of Enlightenment; Academy of St Martin-in-the-Fields

QuintEssential Cornett and Sackbut Ensemble (Richard Thomas, Rachel Brown, Adrian Woolf, Philip Dale, Adrian France)



Ashley Solomon (1991), baroque flute and recorder; joint director, Florilegium; professor, Royal College of Music

Academic Studies



Head of
Academic Studies

Michael Allis PhD, MMus, BMus
George Biddlecombe MA, PhD, ARAM, GRSM, LRAM, ARCM
Timothy Bowers DPhil, BMus, ARAM
Ruth Byrchmore MMus, BMus, ARAM
Sarah Callis PhD, BA
Melanie Daiken MMus, ARAM, LRAM
Jonathan Freeman-Attwood MPhil, BMus, Hon RAM
Amanda Glauert MA, PhD, ARCM
Neil Heyde MMus, BMus
Iain Ledingham MA, FRAM, FRCO
Gerard McBurney BA
Ian Partridge CBE, Hon RAM, LGSM
Curtis Price AM, PhD, Hon RAM
Peter Sheppard ARAM
Jeremy Summerly MA, MMus, Hon ARAM
Plus members of the Music Department at King's College London

Supporting Studies

Denise Ham GTCL, LTCL, ARCM (Conducting)
David Pettit MA, BMus, FRCO, Hon ARCM, HON FTCL (Aural Training)
Patrick Russill MA, Hon RAM, Hon FGCM (Choral Direction and Church Music)
Nicholas Walker ARAM, LRAM (Keyboard Skills)

Humanities

Michael Hrebeniak BA (English Literature, Cultural Studies, and Jazz)
Plus members of the teaching staff at King's College London

ALEXANDER TECHNIQUE

Members of the Society of Teachers of the Alexander Technique

Lady Davis Hon FRAM
Graham Griffiths ARAM
John Hunter
Ilana Machover
Judith Magidov
Dorothea Magonet Hon ARAM
Paul Moore
Jan Steele

MUSIC IN THE COMMUNITY

Graeme Humphrey ARAM (Director)
Margaret Hubicki MBE, FRAM, FRSA (Consultant)

Jeremy Summerly MA, MMus, Hon ARAM

(tel: 0171-873 7352; e-mail: academic.studies@ram.ac.uk)

Born in the UK, choral scholar at New College, Oxford and postgraduate musicology student at King's College London. Founded Oxford Camerata in 1984, and conductor of Schola Cantorum of Oxford 1990-6. Has conducted over 30 CD recordings spanning music from Gregorian chant to the present day and toured Europe, USA, Japan, Southern Africa; received European Cultural Prize in 1995. Freelance broadcaster and writer/presenter of BBC Radio 3's weekly programme Choir Works. BBC Studio Manager 1982-9. Academic Studies Lecturer at RAM since 1989 and Head of Academic Studies since 1996.

Academic Studies

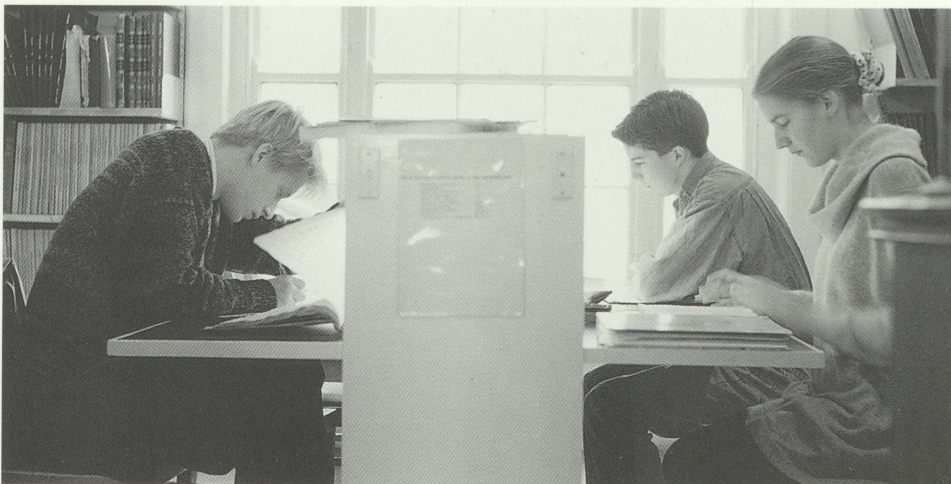
Academic Studies are considered essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of historical musicology, analysis, performance practice, composition, aural training and keyboard skills - courses which are designed to reinforce a student's critical awareness as a performer and/or composer. The flexibility of the programme encourages students to pursue individual interests, challenging them to extend knowledge and experience, in order to prepare for contemporary professional demands. A full range of specialist music and humanities courses is also available for Academy students at King's College London.

Alexander Technique

Many performing artists believe the Alexander Technique to be an indispensable foundation for their professional skills. The Technique is based on an understanding of the body in relation to the stresses and demands of life. It allows the release of unnecessary tensions, the changing of habits acquired through years of physical misuse, and the prevention of interference with delicate mechanisms of balance. The discipline is of particular value to young musicians as they prepare to enter a demanding and competitive profession. Students can apply for a course of weekly individual lessons, and small group sessions are available for those who have taken classes in the past.

Music in the Community

This programme is designed to broaden student horizons and, at the same time, create links with the local community. Small ensembles are taken into local schools to give concerts/demonstrations - to date over 2000 local school children have attended these concerts - and instruction is given in presentation and communication. Additionally, the programme prepares students in the specific demands required of artists working for the Council of Music in Hospitals and Live Music Now! Contacts are also made for those students wishing to involve themselves in the disadvantaged community.



General information



Location

London is generally acknowledged to be the musical capital of the world as well as the creative arts in general. Moreover, as the gateway to Europe, London offers an unrivalled range of opportunities. The Academy is situated in the heart of the city and enjoys a position within two minutes' walk of the famous Regent's Park (see map on inside back cover). There is easy access to main-line and underground stations as well as Heathrow, Gatwick and Stansted international airports.

Facilities

The Academy is a striking, purpose-built Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire: teaching studios, rehearsal and lecture rooms, two large concert rooms, a recently updated stock of pianos, a well-equipped Library, a modern opera theatre and a large concert hall (the Duke's Hall), good restaurant facilities and a significant new provision in electronic and recording studios. The latter can be used for student performances or for the making of demonstration tapes. There are also suites of practice studios. Teaching rooms are available for practice in the evenings. Facilities are available from 7am-11.30pm during term-time and on a more restricted basis at weekends and in vacations. The recent acquisition of 1-3 York Gate (next door to the Academy) provides an invaluable extension to its teaching and practice facilities and will eventually secure space for many of the Academy's valuable instrument and manuscript collections.

Library

The Library has over 125,000 items and provides essential materials for Academy courses, with a large stock of books and sheet music including a significant collection of choral, early and contemporary music scores. The Armstrong Room houses the reference collection and has accommodation for quiet study. Audio facilities include CD players and record/cassette decks as well as a fast-growing library of recordings. Microfilm/microfiche materials and a reader-printer are also available for use. The majority of students have access to King's College and University of London libraries but must apply through the Academy Librarian in the first place. An inter-library loan scheme operated by the British Library gives access to still further resources. All stock information is available on a modern computerised system.

The Orchestral Library has about 4,000 sets of orchestral parts constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

The Academy also possesses a fine collection of manuscripts and early printed editions: they may be consulted by appointment. The Library also houses a Sir Arthur Sullivan archive and a Sir Henry Wood archive presented by the late Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, and Vaughan Williams's *Fantasia on a Theme of Thomas Tallis* and *Serenade to Music*. In addition, a grant from the National Heritage Memorial Fund has assisted in the purchase of the Robert Spencer Collection which comprises one of the finest sets of Early English Song and Lute music, as well as a fine collection of lutes and guitars.

(Various guides are available from the Librarian.)

Stock of Instruments

All students, except those in piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments. The Academy has an extensive stock of instruments, including one of the finest collections of stringed instruments in the world (*Masterpieces of Italian Violin-Making 1620-1850*, by David Rattray, the Academy's Instrument Custodian, is a valuable guide to this collection - price £50) comprising Stradivari and Amati violins and the famous 1696 'Archinto' viola. The majority of these are available on loan during studentship, particularly for important concerts, recordings and international competitions. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance.

Computers

Ten Apple Macintosh workstations, for the use of students and staff, are equipped with academic and professional applications, including word-processing, spreadsheets and desktop publishing. To complement this, the acclaimed Sibelius 7 software package is available for state-of-the-art music notation. Students have access both to electronic mail and the vast information resources accessible the world over through the Internet. The Academy provides training in the use of this equipment, thereby helping students to master the skills needed by professional musicians today in managing and promoting their performance careers. The Academy's own web-site is accessible at: <http://www.ram.ac.uk>.

Student Services

Accommodation

The Academy has access to a wide range of accommodation, including hostels in the University of London. All enquiries should be addressed to the Estates Manager.



Counselling

The pastoral team, led by the Counsellor, has instant access to all appropriate facilities at King's College London. The Academy has a designated Chaplain from the University of London chaplaincy.

Health

The Academy uses a range of specialists who deal with difficulties related particularly to performing musicians. Close links exist with a number of the City's teaching hospitals.

The Student Union

All students are automatically members of RAMSU, the Academy Student Union. Apart from its provision of entertainment and welfare services, RAMSU actively represents students on all boards, including the Board of Management, and makes an important contribution to Academy life. The Union is run by an elected student President and a committee of officers with specific posts, including one especially for international students. The Student Liaison Board meets monthly with staff to discuss current issues and concerns.

Social life at the Academy is very active with a wide range of events, from regular jazz, karaoke and quiz nights in the bar to didgeridoo workshops and salsa parties. Freshers' week events, termly balls, Rag Week and other special events are organised. Societies include a belly dancing society, a film society, Tai Chi classes and a burgeoning Christian Union. The Academy football team plays against other colleges and orchestras most weekends and the cricket team plays throughout the season. There is also a netball team. Close proximity to the University of London Union building allows students to benefit from excellent sports and entertainment facilities and a range of societies at very affordable prices.

Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Those who have accepted a place are encouraged to make early contact with the Registrar. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. There may be a charge for consultation lessons in advance of entry, payable to the professor.

Scholarships and Bursaries

Entrance Scholarships are awarded to selected candidates following Entrance Auditions. The Academy is also able to offer bursary awards to a select number of undergraduate and postgraduate students. Funds vary from year to year but the Academy tries to make available as much money as it can for students. Enquiries should be made to the Registrar.

International Students

The Academy offers an 'acclimatisation' course to international students in the weeks before the beginning of the academic year. This includes a thorough introduction to the Academy and London life. Ongoing language courses are compulsory for non-English-speaking overseas students who fail to satisfy a minimum English-speaking requirement. A handbook for international students is available from the Registrar and gives many useful hints.

Open Days

Open Days are designed for any member of the public to observe Academy work in progress, though they are directed particularly towards prospective applicants who may wish to consult specific staff on aspects of the Academy 'experience'. Open days are organised in late September and information is included with the application form. Visits at other times may be arranged, but are usually for groups rather than individuals. Enquiries should be addressed to the Registrar.

Careers Advice

Career preparation in a broad range of crucial areas in the music profession is integrated into courses of study. The Vice Principal & Director of Studies, Heads of Studies and Course Tutors are available to give individual advice. Students also receive a copy of *Preparing for Work*, an in-house volume full of advice from members of the music profession on ways to seek auditions and obtain employment. The Research Officer also provides support for students who are in the final stages of their study.

Post-student Support

The transition from student to professional life is not always easy and the Academy is committed to helping current and former students to establish themselves in the outside world. The 'Music Box' (organised by the Development Office, using technology supplied by Digital Equipment Company) provides invaluable advice and information for students seeking to develop a career. One-year fellowships are offered for performers with encouraging prospects who would benefit from the Academy's facilities while building their careers.

External Bookings Office

Through the office of the Manager, External Bookings, students have the opportunity of gaining work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These include performances in concert and recital, often for the more senior students, and opportunities, open to everyone, to earn money playing at a variety of functions. The musical content and performance standards of such engagements are fully supervised by the professorial staff.

Courses of Study

There are three courses of study open to Academy students:

Undergraduate:

1. BMus (London) in performance or composition

Postgraduate:

i) Postgraduate Course in performance or composition

ii) MMus (London) in performance or composition

They are detailed as follows:-

1. BMus (Perf) London

- a) Course Design
- b) BMus Course Overview (tables)
- c) Course Descriptions:
 - i) Performance Studies
 - ii) Academic and Supporting Studies
 - iii) Assessment of Course Units
 - iv) Examinations

2. Postgraduate Performance Course

- a) Course Design
- b) General Course Overview (tables)
- c) Course Detail – Assessment Methods and Examinations
 - i) Year 1
 - ii) Year 2
- d) Marking Scheme and Related Diploma Awards

3. MMus (Perf) London

- a) Course Design
- b) MMus (London) in performance – Course Detail and Assessment Criteria
- c) MMus (London) in composition – Course Detail and Assessment Criteria
- d) Examinations

The following Principal-study subjects may be followed on all courses:

• **Strings:** Violin, Viola, Cello, Double Bass, Harp, Classical Guitar; Historical String Instruments (Violin, Viola, Viola da Gamba, Cello, Violone, Lutes) • **Woodwind:** Flute, Oboe, Clarinet, Saxophone, Bassoon; Historical Woodwinds (Recorder, Transverse Flute, Oboe, Oboe d'amore, Clarinet, Bassoon) • **Brass:** Trumpet, Horn, Trombone, Euphonium, Tuba; Historical Instruments (Cornetto, Natural Trumpet and Horn, Sackbut) • **Timpani and Percussion** (one subject) • **Classical Accordion** • **Conducting** (normally postgraduate only) • **Keyboard:** Piano, Piano Accompaniment (postgraduate and from year 3 for undergraduates), Répétiteur (postgraduate only), Organ, Historical Instruments (Harpsichord and Fortepiano) • **Vocal Studies** • **Composition** • **Electro-acoustic composition** • **Commercial Music composition** • **Jazz**

Courses of Study: 1. BMus (London)

This is the Academy's only undergraduate course – a compact four-year framework of study created to reflect students' true strengths and aspirations. This pioneering and integrated course is designed to promote the highest levels of performance at the same time as giving musicians the intellectual tools to develop their creative potential in an increasingly competitive world. All parts of the programme are geared towards enabling students to fulfil their potential within a focused yet flexible provision of practical tuition and academic classes – expressly built for international performers of tomorrow.

The Academy believes strongly that its performance programmes warrant the best possible qualification. For this reason, we offer our students a BMus awarded by the University of London, a world-renowned degree which holds any student in good stead whatever path is ultimately followed.

The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lecturers and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. Tutors are on hand to advise students on how the curriculum can best be tailored to individual needs.

a) Course Design

The degree of Bachelor of Music will be awarded to a candidate who has:

- satisfied the general entrance requirements of the University of London
- successfully followed the approved degree programme (which normally extends over four consecutive years)
- passed the prescribed examinations.

The BMus (London) is a course-unit degree. Course units (cus) are made up of individual courses which contribute to a student's degree. The value of each course-unit passed is either 1.5 or 0.5. In any one year, students normally follow a total of between 3.0 and 4.0 course units of new work.

In a given year, students must obtain the minimum course-unit requirement in order to proceed to the next year of the course. Year 1 (2.5 cus); Year 2 (an accumulated 5.5 cus); Year 3 (an accumulated 8.5 cus); Year 4 (an accumulated 12.0 cus to graduate).

A general course overview on page 35 demonstrates how the system operates.

Components

Performance (all years)

One-to-one tuition. Principal study (including related study for some students)

Second Study (all years)

Available on a limited basis in consultation with Tutors

Ensembles (all years)

Including: Chamber Music, Orchestra, Chamber Choir, Opera, Church Music, Music Theatre, Jazz Workshop, Commercial Music

Performance Practice and Professional Preparation (Years 3 & 4 only)

Techniques and Analysis (Years 1 & 2 only)

Class Electives (Years 2, 3 & 4)

Topics in Music History (Year 1 only)

Humanities (a minimum of one course to be taken in four years)

Supporting Studies (Years 1 and 2. See minimum requirements p.36 & 37)

Aural, Technology, Conducting, Keyboard Skills

Entry to the BMus course

The majority of students will have been fully accepted onto the BMus course by the time they arrive at the Academy in September.

In some cases, students will enter the Academy without matriculating onto the BMus course (ie without having achieved the necessary academic or language qualifications). All students follow a full programme of undergraduate study whatever their status. Non-matriculated students will normally register through the University following successful completion of all parts of their first year, after which they matriculate onto Year 2 of the BMus programme.

The Tutor System

Two BMus Tutors are available to discuss a wide range of issues, such as the performance and academic options available to students, timetabling, progress and any other aspects of their course of study.

With a general responsibility for both academic and pastoral welfare, the Tutors are able to monitor the overall progress of a student and therefore act as an effective and important representational link between the student and the institution. In addition,

overseas students may refer to the Overseas Liaison Officer for help with any specific problems, including those arising from cultural differences.

The University of London regulations state:

A student registering for the BMus degree in Performance shall follow it over four consecutive years of full-time study.

In order to qualify for the BMus degree in Performance, a candidate must have satisfied the examiners to a value of at least 12.0 course units within the degree programme, of which 6.5 course units shall be in the subjects of Performance Studies, one course unit in Music History or Analysis or Performance Practice and Professional Preparation (PPPP) and one half course unit in Humanities. Not more than three course units shall be in elective subjects.

NB Regulations & course requirements are reviewed annually and may be subject to change.

Entry to the BMus course other than from Year 1

In some cases it is possible to take part in the BMus programme without starting in Year 1. These include:

- Exchange students from another institution (where credit can be transferred back to the home institution). NB: in a number of cases, students enrolled at the Academy are encouraged to take a year abroad at another institution as part of their BMus studies. Exchange agreements are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons further.
- Transferring from another institution with received credit acceptable to the Academy. Most students will enter the course at Year 2 level; however, in exceptional cases entry at Year 3 may be possible.

b) General Course Overview

Performance overview	YR1	YR2	YR3	YR4	TOTAL
Performance	1.5	1.5	1.5	1.5	6.0
Ensembles	0.5	0.5	0.5	0.5	2.0
Aural/Keyboard Skills	0.5	0.5	—	—	1.0
Techniques & Analysis	0.5	0.5	—	—	1.0
History	0.5	—	—	—	0.5
PPPP	—	—	0.5	0.5	1.0
Class Elective	—	0.5	0.5	0.5	1.5 *
Humanities	1 x 0.5 in 4 years				0.5 *
Course units per year	3.5	3.5	3.0	3.0	13.5 (inc. 0.5 Hum)

*Minimum

Jazz overview	YR1	YR2	YR3	YR4	TOTAL
Performance (instrumental lessons, recitals)	1.5	1.5	1.5	1.5	6.0
Ensembles (workshops/Big Band)	0.5	0.5	0.5	0.5	2.0
Aural/Transcription/Keyboard Skills	0.5	0.5	—	—	1.0
Composing & Arranging Theory	0.5	0.5	0.5**	0.5**	2.0
Jazz History	—	0.5	—	—	0.5
Class Elective	—	0.5	0.5	0.5	1.5 *
Humanities	1 x 0.5 in 4 years				0.5 *
Course units per year	3.0	4.0	3.0	3.0	13.5 (inc. 0.5 Hum)

*Minimum **Includes Advanced Transcription Project

Composition overview	YR1	YR2	YR3	YR4	TOTAL
Principal Study	1.5	1.5	1.5	1.5	6.0
Ensembles*	0.5	0.5	0.5	0.5	2.0
Aural/Keyboard Skills	0.5	0.5	—	—	1.0
Techniques & Analysis	0.5	0.5	—	—	1.0
History	0.5	—	—	—	0.5
PPPP	—	—	0.5	0.5	1.0
Class Elective**	—	0.5	0.5	0.5	1.5
Humanities	1 x 0.5 in 4 years				0.5
Course units per year	3.5	3.5	3.0	3.0	13.5 (inc. 0.5 Hum)

*Includes workshop talks and compositions (40%); Orchestration and Analysis (40%); Electronic Techniques, Commercial Skills and Professional Skills (20%). **An Analysis class elective must be taken once over Years 3/4.

Commercial overview	YR1	YR2	YR3	YR4	TOTAL
Principal Study*	1.5	1.5	1.5	1.5	6.0
Ensembles**	0.5	0.5	0.5	0.5	2.0
Aural/Keyboard Skills	0.5	0.5	—	—	1.0
Techniques & Analysis	0.5	0.5	—	—	1.0
History	0.5	—	—	—	0.5
PPPP	—	—	0.5	0.5	1.0
Class Elective***	—	0.5	0.5	0.5	1.5 *
Humanities	1 x 0.5 in 4 years				0.5 *
Course units per year	3.5	3.5	3.0	3.0	13.5 (inc. 0.5 Hum)

*Principal study in Years 1 and 2 includes: Commercial Writing; Technology; Film/Television Music; one-to-one tuition. Principal study in Years 3 and 4 includes: Commercial Writing; Technology; one-to-one tuition. **Ensembles include: Commercial Workshop; University of Westminster Recording Sessions; Manson Ensemble; Symphony Orchestra. ***Class electives are offered as follows: Year 2 – Commercial History; Year 3 – Business Studies for Musicians; Year 4 – Business Studies for Musicians II or Jazz Studies.

c) Course Descriptions

i) Performance Studies

Principal-study (1.5 cus)

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal study. In some cases students may take an additional Second study (eg piano for an oboist) or Related study (eg cor anglais for an oboist).

Students are assessed through a combination of

- (i) Annual Examination in May/June
- (ii) Professorial Reports.

Ensembles (0.5 cu)

All performance activities are assessable in the BMus (London) degree scheme.

Depending on the nature of the Principal study, a range of ensemble studies provides the experience needed to reap the benefits of the Principal-study lesson (see below).

Ensembles for instrumentalists

The Academy provides comprehensive orchestral training for all instrumental students. Orchestral planning generally follows a four-year cycle broadly described as follows:

Year 1: String students play in String Orchestra; Woodwind/Brass/Percussion players perform in Symphonic Wind Ensemble and Brass Ensemble. Occasionally, first-year students are asked to play in Symphony Orchestra.

Years 2 & 3: Students play in Symphony Orchestra, Symphonic Wind and Brass Ensemble. They will also be involved in Commercial Music sessions.

Year 4: Students will be involved in Sinfonia, Manson Ensemble (contemporary) and brass ensembles.

There are ample opportunities for performance groups in Historical Performance. The Opera Orchestra is drawn from the Sinfonia.

Students are generally not required to perform in more than one orchestra in the same week. All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies.

Orchestral instruments

- i) **Strings*** (including Harp) | all assessed 50% orchestra & 50% chamber music
- ii) **Woodwind**
- iii) **Brass**

***Double Bass:** assessed 100% orchestra or 50% orchestra and 50% chamber music.

Orchestral Studies are assessed by Heads of Department in close consultation with the Head of Conducting and visiting conductors where appropriate. Marks are awarded for rate of progress and performance achievement.

Ensembles for guitarists

These include guitar ensemble, mixed ensemble, guitar and voice. Students present a *minimum* of three coached performances a year. All categories are covered in each year of study and carry equal weighting in assessment.

Ensembles for singers

This includes choirs as well as miscellaneous classes where vocal students work in groups such as acting, movement, Italian song, Italian craft, German language & lieder, French song, English song and opera.

Ensembles for composers

Workshops/Talks (40%), Orchestration, Analysis and Repertoire Studies (40%), Electronic Techniques, Commercial Skills and Professional Skills (20%)

Ensembles for jazz

Big Band (35%), other Ensembles including workshops & combos (65%)

Ensembles for Commercial Course

- i) Commercial Workshop (40%)
- ii) Manson Ensemble (20%)
- iii) Symphony Orchestra (20%)
- iv) University of Westminster Recording Sessions (20%)

Performance Opportunities for Undergraduates

All performing activities are integrated and assessed within the degree programme. Students have the opportunity for extensive performance experience at all stages of the course. The transition from the professor's studio to the concert hall is a crucial objective in a student's training and is carefully organised and graded.

Undergraduate Student Concerts

Lunchtime concerts take place on Tuesday, Wednesday and Thursday. By agreement with their teacher, students may submit a concert voucher to the Concert Manager. Scheduled programmes are posted on the Concert noticeboard. All performances are assessed and contribute towards the Ensembles 0.5 cu. In exceptional cases, undergraduate students may be allowed to perform in the Tuesday early-evening concerts in the Duke's Hall.

ii) Academic and Supporting Studies

Performance Practice & Professional Preparation (Years 3 & 4) (0.5 cu, 20 weeks)

A core component in Years 3 and 4, this course tackles performance techniques and interpretative issues, and offers practical insights into professional preparation. The aim is to equip students with the tools for investigating often unfamiliar musical repertoire in both historical and contemporary contexts. In the second semester of Year 3 students consider a variety of career issues, including general administration and the organisation of a professional ensemble. Applications of studio and computer technology are also examined, as are methods of producing and marketing a CD.

Techniques and Analysis

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Whereas pastiche composition aims to provide facility in manipulating musical materials and ideas, the analysis of musical processes cultivates an ability to make informed performance decisions. One half of the academic year takes the form of a taught course leading to written examination, while the other half is dedicated to project work chosen by each student.

Class Electives

Offered to students from the second year onwards, class electives encourage exploration of specific repertoire (eg Mozart Opera, Chamber Music, Late Romanticism, etc) and development of areas of specific technical expertise (eg Instrumentation, Specialist Keyboard Skills, Score Analysis, Counterpoint, etc). Classes are run as

seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Music History

This one-year course focuses on the musicological, social and political context of composers within the western art tradition. Presentational methods range from formal chronological surveys of historical periods to informal discussions of selected works. The programme aims to generate an environment where students feel able to question received terms and definitions.

Humanities

Humanities study provides a good opportunity to broaden the basis of the BMus degree in subject areas which are inextricably linked to music.

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range from literature and art history to acoustics and languages, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate.

BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Supporting Studies

The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.

Aural Training: a compulsory part of the programme in Years 1 and 2, with students given the option to continue beyond the foundation level. Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture, while improvisation and acoustic awareness are taken at the higher level.

Keyboard Skills: compulsory for Principal-study keyboard players. The curriculum covers score-reading, harmonisation, improvisation (including elements of jazz) and accompaniment. Foundation training is available for students with limited keyboard experience.

Conducting: all students are taught the basic elements of baton technique and ensemble training.

Technology: an introductory course for all students, covering computer production techniques necessary to the contemporary performer.

Art of Teaching: specialist classes in vocal and instrumental teaching are held for undergraduates, contributing part of the requirements for the Licentiate (LRAM) Diploma of Teaching.

iii) Assessment of Course Units

a) Course unit marks in the BMus (London) consist of marks for performance studies and others for academic studies in a ratio which reflects the performance bias of the degree. The ratio between performance and academic studies varies from student to student, though performance is given the highest weighting.

b) The degree is weighted over the four years at a ratio of 1:2:3:5 for students registered on the course for all four years. For example, the marks obtained in Year 3 would be multiplied by 3 for that year's total. Students for whom this does not apply (eg those taking a year abroad or who join in Year 2) should consult their Tutor.

c) Course work and/or examinations determine the marks given for a course unit.

d) In most courses, students must satisfy the examiners on a regular basis (whether in practical assignments, or portfolio and other written work) as well as in examination (at the end of the semester or year).

e) Degree classifications are determined by the above ratios. Once students have achieved the minimum requirement, results are then scrutinised by the Examinations Board and submitted to Senate House for ratification. Credit is given for both the depth and the quality of degree work.

iv) Examinations

The Performance band (1.5 cus) comprises two parts: Principal-study Examination and Professorial Assessment.

Principal-study Examinations

Principal-study examinations are held in May/June in each academic year. A timetable of examinations is published early in the summer term by the Registry. Students take

exams in Years 1-4 of their course.

All students receive a copy of their Principal-study examination reports with classification but not percentage marks.

The final Principal-study examination takes the form of a recital (except for composers, where a portfolio is offered), with additional elements according to Faculty.

Students may also obtain the Teachers' Licentiate Diploma (LRAM) which is normally awarded after completion of three years' studentship. To do so they must achieve the following:

- Principal-study examination (Year 3)
- Aural: Level 3 (Assessment)
- Satisfactory completion of all other academic requirements for years 1 & 2 of the BMus course
- Art of Teaching: Full attendance at seminars and workshops and a viva voce examination. The technical part of this section involves the teaching of technique and the ability to correct technical problems, giving examples from the scale/arpeggio list. Attendance is mandatory.

Professorial Assessment

A Professorial Assessment for each student is submitted in April. A mark is awarded for achievement and effort during the academic year. Marks are subject to moderation by Heads of Departments.

Annual Review

Students' academic progress is reviewed at the end of each year. Progress depends on passing the appropriate number of course units and satisfying Heads of Departments' requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of ability or industry.

Classification of degrees

In awarding Honours, examiners take into account the total number of passes obtained, the standard at which the course-units have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree

course, as well as additional factors such as illness or other personal circumstances known to them.

Any student near the boundary of a Class, or for whom any unusual circumstances should be taken into account, is given special consideration to ensure that justice, rather than mere arithmetic, is done.

On successful completion of the course, students will be awarded an Honours or Pass degree on the basis of a weighting scheme.

Results are classified as follows. Classes I - III are awarded with Honours:

CLASS I	= 70+ %
CLASS II(i)	= 60-69 %
CLASS II(ii)	= 50-59 %
CLASS III	= 40-49 %
PASS	= 33-39 %
FAIL	= 32 % and below



Postgraduate Performance Course

The Postgraduate Performance Course aims to train aspiring professional performers and composers who have normally completed an undergraduate course to a high level of performance prior to entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards.

The duration of the Course may be varied but, fundamentally, comprises a two-year programme. Selected students may take one year to complete the course, although this does not apply to either singers or conductors whose courses are normally three years. However, three-year courses can, in certain cases, be condensed into two.

Postgraduate Performance Course students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, arranged by faculty and monitored closely by the Postgraduate Performance Course Tutor who assists with individual programmes.

Students at this level are expected to perform

regularly in Academy concerts. There are opportunities to play in lunchtime concerts and early evening events, concertos with the Symphony Orchestra, Sinfonia and String Orchestra, in performance classes and masterclasses, in the annual Composer Festivals, as well as in the Academy's wide range of competitive prizes and chamber music evenings.

The course aims to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

a) Course Design

Central to the course structure is a clear progression of integrated components towards the main performance requirement at the end of the course.

The course components comprise:

- (i) common core elements, required for all postgraduate students
 - (ii) faculty-specific elements, required for all postgraduate students within a given faculty
- The latter are essential in developing both specific and general expertise and enhancing performance standards within the individual

disciplines. As each student may have individual needs and particular strengths and weaknesses, the faculty-specific elements may be adjusted (increased, diminished or changed) after discussion with, and at the discretion of, the Head of Study and Course Tutor.

The Tutor System

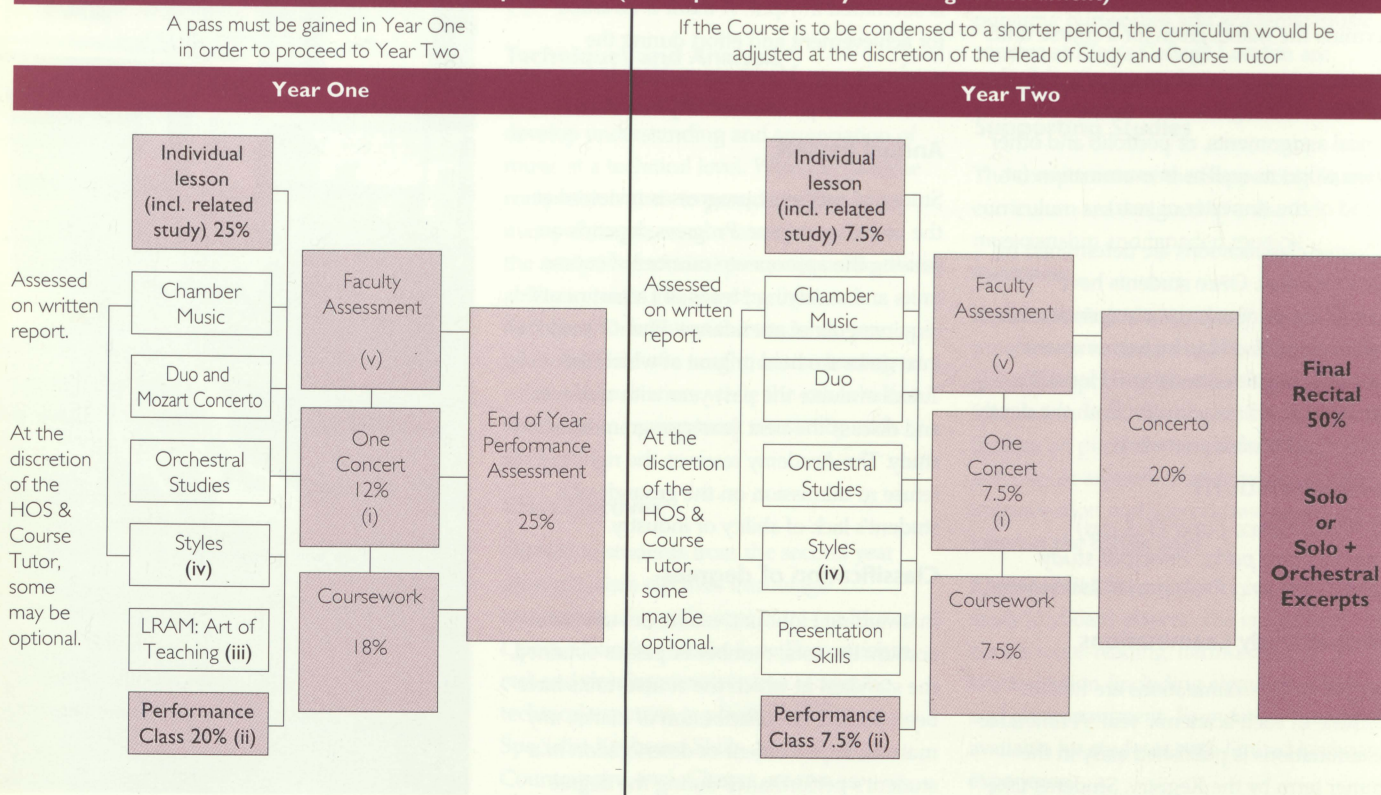
The course is supported by the Postgraduate Performance Course Tutor who is available to assist and advise all postgraduate students. Weekly surgeries take place and are enhanced by an appointments system outside normal surgery hours. In addition, overseas students may refer to the Overseas Liaison Officer for help with any specific problems, such as those arising from cultural differences.

b) General Course Overview

A general course overview follows and demonstrates graphically how the system operates. Common core elements are shown in darker boxes while faculty-specific elements ('faculty-selectives') are shown in lighter boxes.

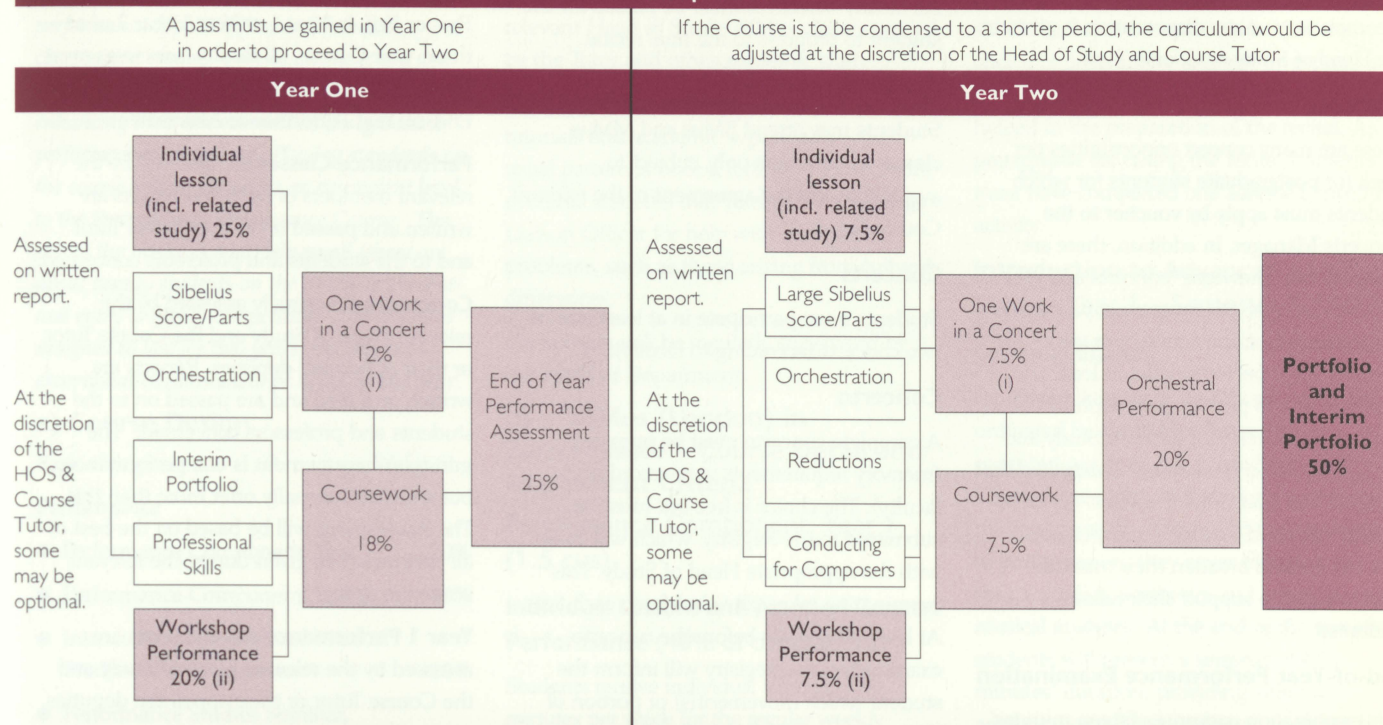
Postgraduate Course Minimum Requirements

Instrumental Example – Violin (the requirements vary according to instrument)



Postgraduate Course Minimum Requirements

Composition



Notes:

- (i) The Concert mark is for the best performance at one or more concerts.
- (ii) The Performance Class/Workshop Performance mark includes performance and attendance.
- (iii) LRAM Art of Teaching can be taken within one of the years.

(iv) Styles: To include all applicable styles.

(v) The Faculty Assessment is assessed as Distinction, Merit, Pass or Fail.

Optional: Attendance as an observer in BMus and MMus classes, subject to availability and approval of Course Tutors.

c) Course Detail Assessment Methods and Examinations

i) Year 1

Year 1 lays a broad foundation for subsequent work, while incorporating a sense of progression towards the end-of-year examination. The individual lesson, including related study, and Performance Class are linked; they are also supported by the faculty-selectives which are designed to contribute to the overall development of the musician. These lead to:

- (i) participation in a minimum of one concert, and
- (ii) assessment of faculty selectives and overall coursework.

The end-of-year examination may be perceived as the 'target' of Year One. It should also be noted that the performances (under (b), (d) and (e) below) comprise more than half of the total marks for assessment.

The common core elements (required of all students) and their respective weighting expressed in percentages are:

	Percentage Weighting
(a) Individual Lesson (including related study)	25%
(b) Performance Class	20%
(c) Faculty selective and overall coursework	18%
(d) One Concert	12%
(The Concert mark is for performance at one or more concerts. The mark is assessed on the best performance)	
(e) Year One Performance examination	25%

Notes:

1. Some faculties employ different weightings.
2. If the course is to be completed in one year, the curriculum for Year 2/Final Year would normally apply.
3. If a student is on the Course for any period more than one year, then the End-of-Year Performance Assessment must be passed in order to proceed to the next year of study.

Students will take the following:-

Individual Principal Lessons

These are held on a weekly basis and are generally of 90 minutes' duration.

Faculty-selectives

These are chosen by each faculty and are considered to be an essential part of the course, complementing the Principal study with important professional skills and opportunities. At the discretion of the relevant Head of Study, the Course Tutor and after consultation with the student's teacher, the selectives may be changed according to individual needs. These elements of the course may be weekly (or any other specified amount of tuition time) and will be reflected in the mark for Coursework.

Performance Class

These classes are for students to develop performing and communication skills within a constructive environment of professional and peer response. Classes are given by members of staff as well as distinguished visiting musicians and are normally held on a

weekly basis. The Course requirement is a minimum of two performances. Attendance is compulsory unless dispensation is given by the Head of Study or Course Tutor.

Concerts

There are many concert opportunities per week for postgraduate students for which students must apply by voucher to the Concerts Manager. In addition, there are postgraduate 'showcase' concerts and other evening concerts. Students must participate in a minimum of one concert per year - students are expected to offer at least one solo item unless prior dispensation has been granted by the relevant Head of Study and the Course Tutor. However, it is expected that students will offer more than this. (Students are also expected to attend many of these concerts both to broaden their musical horizons and to support their fellow-students.)

End-of-Year Performance Examination

This examination comprises fifteen minutes' playing time of free choice, followed by a brief interview. **Failure in this element of the course will require a re-sit examination where a pass must be gained for continuation on the course.**

Academic Classes

Students may attend BMus and MMus classes as observers only, subject to availability and the agreement of the relevant Course Tutors and professors.

English Language

There is a language provision (IELTS-5) for students whose first language is not English.

ii) Year 2

Year 2 builds on the foundations laid in Year 1. The allocation of marks reflects an even greater emphasis on the performance elements, the total allocation being 85%. In general the coursework receives an allocation of 30%, though some faculties employ different weightings. At the discretion of the relevant Head of Study and the Course Tutor, the faculty-selectives can be tailored to suit the particular career aspirations of the individual students concerned.

Performance Class

The Course requirement is a minimum of two performances. Attendance is compulsory unless dispensation is given by the Head of Study or Course Tutor.

Faculty-selectives

All faculty-selectives must be passed for the student to progress to the final recital.

Academic Classes

Students may attend BMus and MMus classes as observers only, subject to availability and the agreement of the relevant Course Tutors.

Concerts

Students must participate in at least one or two concerts (according to faculty).

Concerto

A complete concerto must be prepared (memory requirements vary according to faculty). The choice is free but must be submitted to the Registry, which will liaise with the appropriate Head of Study. This examination takes place in March each year. At least two weeks before the concerto examination the Registry will inform the student which movement(s) or portion of their concerto should be played.

Final Recital/Performance

All students on the Instrumental and Singers Concert Course present a recital of 45 to 70 minutes, according to faculty. This takes place in May/June. The programme is of varied free choice and should be submitted to the Registry, which will liaise with the appropriate Head of Study. Students must provide the examiners with brief programme notes and copies of all works to be performed.

Notes:

1. Strings, Brass and Woodwind may take either: Solo or Orchestral pathways.
2. For Conductors, Singers on the Concert Course and Opera singers, the course duration is normally three years but can be done in a shorter period with the approval of the relevant Head of Study and the Course Tutor.

Final Year

The syllabus for Year 2 will form the basis for the final year of the course, whenever the length of the course differs from two years. All variations to the course will be subject to the curriculum rules in force at the time.

Individual lessons are assessed by the relevant professor.

Faculty-selectives are assessed by the

relevant member of staff on a Pass/Fail basis, but may be classified as Distinction, Merit, Pass or Fail. In Year 1 or Year 1/Year 2 of a three-year Course, all faculty-selectives must be passed for the student to progress to the End-of-Year Performance Assessment.

Performance Classes are assessed by the relevant members of staff, and reports are written and passed on to the Course Tutor and to the students and professors concerned.

Concerts are normally assessed by the relevant Head of Study and the Course Tutor or their appointed deputies. Reports are written and filed and are passed on to the students and professors concerned. The minimum requirement is one performance, but students normally offer more than this. The Assessment will be based on the best of all performances given during the relevant academic year.

Year 1 Performance Assessments are assessed by the relevant Head of Study and the Course Tutor or their appointed deputies.

Coursework is assessed by the Director of Studies, the relevant Head of Study and the Course Tutor on the basis of all reports written by relevant staff on any aspect of the student's work and may include both outside engagements and major competition awards.

The **Licentiate** (LRAM) examination for teachers is an *optional* element and not an official part of the course. It may be taken provided that the relevant Art of Teaching classes are attended and that the other elements which make up the diploma are considered to have been gained by the student elsewhere. Whilst these classes may form part of the coursework, the qualification itself can be gained by examination only.

d) Marking Scheme and Related Diploma Awards

Diploma of Postgraduate Performance

80%+	DipRAM
70-79%	Distinction
60-69%	Merit
50-59%	Pass
40-49%	Diploma of Postgraduate Studies

Note: This Diploma can only be awarded to a student who has had excellent results throughout the Course but who, contrary to expectation, is disappointing in the Final Examination.

39% and below	Fail
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MMus (London)

The MMus (London) course was created for those students who wish to combine high-level performance opportunities, or advanced composition studies, with academic study and research, and who see this as a way of enhancing their achievement as postgraduate performers or composers. Playing standards on the course will be judged at an equivalent level to the Postgraduate Performance Course. The size of the intake is relatively small (there are about twenty students on the course at present) and entry is highly competitive. The course is designed to last for two years, but might in exceptional circumstances be taken in one year.

a) Course Design

Basic Components Percentage Weighting

Performance

● Performance Component, Year 1	20%
● Performance Component, Year 2	40%
● Introduction to Advanced Musical Studies, Year 1, Semester 1	10%
● Performance Studies Seminar, Year 1, Semester 2	10%
● Academic Elective, Year 2 (normally taken at King's College London)	10%
● Academic Supervision (for completion of a free-standing project), Year 2	10%

Composition

● Composition Portfolio	50%
● Orchestration Portfolio	15%
● Analysis Portfolio and Presentation	15%
● Elective Assignment	10%
● Speed Writing	10%

Entry to the Course

Entry is open to all students who already hold an Honours degree, normally in music. Applicants must undertake a performance audition (in common with all other courses) and will initially be assessed on their playing ability or composition portfolio. Paperwork demonstrating academic prowess will also be considered and a viva voce will determine a student's overall eligibility for the course. Students from non-English speaking countries must have obtained an overall score of 7.0 in the IELTS (International English Language Testing System) examination.

The Tutor System

The co-ordination of the MMus (London) course in Performance is undertaken by a Course Tutor in close co-operation with the

Heads of Study. In addition to the performance activities organised by the relevant Head of Study, MMus classes are led by the Tutor and other academic staff.

Throughout the course students will receive tutorials and academic supervision – the usual pattern is once a fortnight. In addition, overseas students may refer to the Overseas Liaison Officer for help with any specific problems, such as those arising from cultural differences.

Composers will be regularly supervised by the Head of Department.

b) MMus (London) in Performance – Course Detail and Assessment Criteria

Performance Component, Year 1 (1.5 cus)

Individual Lessons and Assessed Concert Performance (40% of component)

Students receive individual lessons of 90 minutes per week (or the regular weekly classes for conductors) on their voice or instrument. They are expected to take part in performance classes, ensembles, masterclasses and to perform regularly both inside and outside the Academy. Students must select one concert performance which will be offered for formal assessment. Other performance activity and the lessons will be assessed by semester reports from the teacher and from the Head of Study.

Mid-Course Recital (60% of component)

The mid-course recital (of 25-30 minutes' duration) will take place in the June examination period. One copy of the music (in the edition used) must be supplied for the examination panel, plus recital-notes. The recital-notes should indicate the rationale behind the choice of programme and any investigations (of recordings, etc) which have helped in the preparation of the recital.

Performance Component, Year 2 (1.5 cus)

Individual Lessons and Assessed Concert Performance (20% of component)

As for Year 1.

Final Recital (80% of component)

The final recital (of 45-60 minutes' duration) will take place in the June examination period. One copy of the music (in the edition

used) must be supplied for the examination panel, plus recital-notes. The recital-notes should indicate the rationale behind the choice of programme and any investigations (of recordings, texts, editions, etc) which have helped in the preparation of the recital. As a prerequisite for taking the recital, students must have completed one assessed ensemble activity.

Introduction to Advanced Musical Studies Year 1 – Semester 1 (1.0 cu)

Seminar Classes

Students take part in weekly seminars, co-ordinated by the MMus Tutor with contributions from other Academy staff. These classes introduce students to various musicological disciplines and their relevance to performance; they cover historical studies, source studies, aesthetics and criticism, and musical analysis. At the end of the semester students will present a seminar of 45 minutes' duration, providing either an analytical evaluation or textual commentary on music connected with their own repertoire. The seminar presentation (plus the notes submitted from it) will form 40% of the assessment for this course component.

Supervision

Students are given fortnightly tutorials by the MMus Tutor (and other Academy staff as appropriate) to help with seminar preparations and for the essay (c.5,000 words) which forms 60% of the assessment.

Performance Studies Seminar Year 1 – Semester 2 (1.0 cu)

Seminar Classes

Weekly seminars are co-ordinated by the MMus Tutor, with contributions from Academy staff and outside speakers. These consider issues of interpretation, performance practice and performing traditions, in relation to different repertoires and different historical periods. At the end of the semester each student presents a 45-minute lecture recital, drawing on his/her own repertoire and issues of interpretation connected with it. This forms 40% of the assessment for this course component.

Supervision

As for Semester 1.

Academic Elective, Year 2 (0.5 cu)

This will normally be taken at King's College



London, where students are offered a choice from the third-year KCL undergraduate (history and analysis topics) and postgraduate electives. Alternatively, students may choose from the Academy's list of BMus electives, subject to negotiation with the MMus Tutor. The form of the assessment depends on the elective concerned, but it should be the equivalent of 5,000 words.

Academic Supervision, Year 2 (0.5 cu)

Tutorials are given by the MMus Tutor and other Academy staff in preparation for the submission of a free-standing project (equivalent of 5,000 words) on a topic which should develop the student's research interests and understanding of the links between these and performance.

Assessment Criteria

The marking system for each form of assessment, each course component, and for the MMus as a whole is:

Pass with distinction:	70% and above
Pass:	50% – 69%
Fail:	Below 50%

Performance Component, Year 1

Mid-Course Recital

This should show evidence both of the student's maturity and confidence as a performer, and of the student's potential to reach the standard expected of a final MMus (London) in Performance recital.

Performance Component, Year 2

Final Recital

This should represent a summation of two years of postgraduate activity, satisfying the standards for successful postgraduate performance at the Academy (see entry under Postgraduate Performance Course) and reflecting how the student's interests have developed through the MMus (London) Course.

Introduction To Advanced Musical Studies, Year 1 – Semester 1

Seminar Paper (Analytical Evaluation or Editorial Commentary)

Seminar Length: 45 minutes

Analytical Study

Students select an item of repertoire and must consider what kind of critical questions they wish to ask, and what kind of analysis might help in addressing them. This involves drawing on established analytical methodologies and current debates surrounding analysis and its usefulness to performers.

Textual Study

Having selected an item of repertoire, the student can choose to investigate it further in a number of ways – comparison of editions, comparison of editions with recorded performances, more detailed reference back to primary sources, etc. This seminar uses material to present a discussion of issues such as the status and authority of a given

'text', questions of notational interpretation and performance practice, etc.

Essay (c.5,000 words)

This should take the form of an historical investigation, drawing on documentary and musical evidence to outline a historical case or critical discussion.

Performance Studies Seminar, Year 1 – Semester 2

Lecture-Recital (Length: 45 minutes)

This should focus on an item (or items) of the student's past, present or future repertoire, offering the chance to explore issues of interpretation and performance practice in a practical way, while linking them to aspects of academic debate.

Essay (c.5,000 words)

Following on from the issues discussed in the Performance Studies Seminars, the essay should concentrate on some question of immediate relevance to the activity of performance and the kinds of choices performers have to make.

c) MMus (London) in Composition – Course Detail and Assessment Criteria

The MMus (London) in Composition can be defined within a four-semester structure as follows:-

Composition Lesson: 90 minutes per week in all four Semesters

Students work with their individual teachers on their portfolios and other work associated with the course overall.

Analysis Seminar: 2 hours per week in Semesters 1 and 2

These seminars, given by a range of faculty teachers, introduce the students to a broad range of twentieth-century master works.

Composition Workshop: 2 hours per week in all four Semesters

These classes provide a platform for students to play and discuss their music openly with fellow-students and Composition Faculty staff members.

Elective: 1½ hours per week in Semesters 3 and 4

These are free choice and are taken from a range of courses, including electro-acoustic music, recording and editing techniques, film

music, church music, educational music and computer-setting.

Tutorial: 1 hour per week in all four Semesters

Semesters 1 and 2: a discussion of coursework based on seminars given by the Head of the MMus Composition Course.

Semesters 3 and 4: a discussion of portfolio preparation given by the Head of the MMus Composition Course.

COMPOSITION COURSE – COURSE UNITS

Year 1

Composition Component	1.5 cu
(lesson 1½ hours + workshop 2 hours)	
Analysis Seminar (Semester 1)	1.0 cu
(seminar 2 hours + 1 hour tutorial)	
Orchestration Seminar (Semester 2)	1.0 cu
(seminar 2 hours + 1 hour tutorial)	

Year 2

Composition Component	1.5 cu
(as above)	
Elective	0.5 cu
(1½ hours seminar)	
Portfolio Preparation Tutorial	0.5 cu
(follow-up of analysis – orchestration + 1 hour tutorial)	

ASSESSMENT CRITERIA

The marking system for each form of assessment, each course component, and for the MMus as a whole is:

Pass with distinction:	70% and above
Pass:	50% – 69%
Fail:	Below 50%

d) Examinations

All Academy assessment and examination procedures are subject to the regulations set out in collaboration with the University of London. In addition there are regulations and procedures particular to the MMus (London) course.

Minimum Pass Requirements for the MMus (London) Course

There are six components to the course (five for the composition course). MMus (London) students have to pass each

component (obtaining a minimum mark of 50%), though the examination board has the discretionary power to condone marginal failure, allowing for some compensation between components. Students will not normally be allowed to fail more than one component. Also, barring exceptional circumstances, failure would not be condoned in final recital (or portfolio assessment).

Progression into the Second Year

Students need to pass the three components of the first year in order to proceed to the second year of the course. The examination board has the discretionary power to condone marginal failure on the academic side, with the proviso that such failure needs to be balanced by corresponding success in the second year if the student is to pass the degree as a whole. Barring exceptional circumstances, students cannot progress if they fail the mid-course recital.



Details of Entry

Entrance Qualifications

Undergraduate (BMus)

Age: 17 at the time of registration (but see below - Special Admissions).

Entrance standards: evidence of professional performing potential in Principal study, sound general musicianship and a good aural response. There is no formal minimum standard in keyboard skills, but a Grade 5 minimum standard of the Associated Board is desirable in piano where keyboard is not the Principal study, to enable students to improve their general musicianship.

Academic qualifications: normally at least two A-level passes including:

- i) A or B grade in Music
- ii) normally B or C in at least one other A-level subject
- iii) a good pass in GCSE European language is desirable.

Scottish candidates require a B-grade and at least two C-grade passes in Highers, and Irish candidates require a B-grade and at least four C-grades in the Leaving Certificate.

Special Admissions: sympathetic consideration is given to:

- i) those below the normal minimum age (but not below 16)
- ii) other gifted candidates who lack the normal minimum academic qualifications

Other Qualifications:

- i) the University of London's 'double' A-levels in Music will satisfy the two A-levels requirement
- ii) Grade 8 passes of the Associated Board in a practical study and theory are accepted as the equivalent of one A-level pass in Music
- iii) a pass at AS-level counts as a half A-level.

International candidates: these candidates may verify the acceptability of their qualifications with the Registrar, but should remit copies of

official transcripts or certificates with their application forms. If subsequently offered a place, candidates must send original documentation to the Registry.

Postgraduate (Postgraduate Performance Course & MMus in Performance and Composition)

Age: normally 21 by 31st December in the year of entry.

Entrance standards: at least equivalent to a recognised music diploma in the Principal study.

Academic qualifications: candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for the MMus must possess a good honours degree, normally in Music.

The Academy does not discriminate against students on grounds of age, sex, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians.

English for musicians

Those accepting a place at the Academy from a country where English is not a first language, are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this examination, in their own country, soon after accepting a place at the Academy. Minimum recommended IELTS scores are: BMus (6.5); MMus (7.0); PPC (5.0).

Students will also be required to attend a three-week preliminary course immediately preceding their first term at the Academy, as well as regular classes during term. Full details are issued by the Registrar to those accepting an Academy place.

Entrance Procedures

The main auditions for entry to the BMus (London), Postgraduate Performance and MMus (London) Composition Courses in September 1998 will be at the Academy in the week beginning 7th December 1998. However, in a number of cases auditions may take place in the preceding week or in November. Auditions for the MMus (London) Course in Performance will be in the week of 30th November 1998.

Auditions may last up to a full day; candidates are therefore advised to make appropriate arrangements.

Applications for admission, on the official entry form, together with the audition fee of £47 for those auditioning in London (£120 sterling for North American candidates - see page 47) must reach the Registrar no later than 2nd October 1998 (8th January 1999 for conductors). *If the applicant is deemed unsuitable for the Entrance Audition the application fee will be refunded* (half the fee for all composers). Refunds can only be made in sterling. Candidates for the MMus course must submit examples of essay work with their applications. Those who are considered unsuitable for the course may opt to audition for the PPC course instead, provided that a covering letter to this effect is received at the time of application. Those who wish to be considered after 2nd October should send a curriculum vitae to the Registrar; an additional late fee of £10 is payable by those subsequently called for audition. Students who apply but subsequently withdraw before attending the audition will not be entitled to a refund.

Please note that the three-year BMus Course (Code W302) offered by the Music Department at King's College London must be separately applied for via the UCAS system.

Audition Requirements

Principal Study

Auditions will be approximately 20 minutes in duration (up to 30 minutes for postgraduates according to the subject). Technical work

(scales, arpeggios, etc) may be required of all instrumentalists. Sight reading will be given to all candidates ('prepared study' for violinists, singers and organists). An accompanist will be available, but candidates are strongly advised to bring their own.

Specific audition requirements (listed below) will be sent out from the Registry in mid-October.

Violin: undergraduates - normally the first movement with cadenza of a concerto by Haydn or Mozart, a contrasting piece, all scales and arpeggios and three each of 3rds, 6ths and octaves (candidates' choice);

postgraduates - the first movement of a major concerto written after 1800, a contrasting piece and technical work.

A 'prepared study' test will also be sent to all candidates in advance.

Viola and Cello: the first movement of a major concerto, a contrasting piece and technical work. Technical requirements are as for Grade 8 of the Associated Board; sight reading.

Double Bass: one piece (own choice) plus two excerpts from orchestral repertoire; sight reading.

Classical Guitar: undergraduates should present three pieces and postgraduates four pieces from (i) a contrapuntal work written between c.1550-1750 (ii) a movement in sonata form (iii) a theme with variations (iv) a dance movement (v) a work, or movement(s), written after 1950.

Harp: two contrasting pieces, one of which must be from the twentieth century, plus a study; details of scales and arpeggios from the Registrar.

Woodwind: the first movement of a major work and a contrasting piece.

Brass: a free-choice programme; one or two of the works should be an original composition for the instrument.

Timpani and Percussion: detailed audition requirements may be obtained from the Registrar.

Singing: a free-choice programme, sung from

memory, reflecting contrasts of style, period and language (two or three should be offered). At least one song/aria must be in a language foreign to the candidate. Candidates for the Opera or Concert Courses (advanced specialisms) should include two contrasted songs/arias appropriate to their preferred specialism. Candidates must perform a 'quick study' provided on the day.

Musical Theatre: audition details can be obtained from the Vocal Faculty office.

Piano: a programme consisting of two or three pieces contrasting in period, character and style.

Piano accompaniment: accompanists must bring their own soloist(s), and present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented. Some tests of musicianship/keyboard skills may be given.

Répétiteur: répétiteurs should coach their singers in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected.

Organ: all candidates must obtain detailed audition requirements from the Registrar (for undergraduates there is also a piano requirement). A 'quick study' will be presented to candidates 10 minutes before the audition (no keyboard available for preparation of this).

Composition: undergraduates must send several examples of original work, including at least one large-scale orchestral/ensemble piece; postgraduates must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. All Composition candidates must send their portfolio of works to the Registrar by 16th October 1998.

Jazz: detailed audition requirements must be obtained from the Registrar. Candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental technique, improvisation, sight reading and



ability to relate to an accompanying group (provided from current students). Composers must submit a portfolio - as outlined in the previous paragraph.

Commercial Music: the curriculum is for composers who can demonstrate versatility in 'popular' and conventional styles. Candidates must submit, by 16th October 1998, a portfolio comprising a song arrangement with ensemble, and an orchestral work of any instrumental combination clearly demonstrating scoring skills in a commercial vein.

Conducting: entrance auditions for orchestral (not choral) conductors are held in February for entry in the following September. Further information for International and EU candidates is available in the section 'International Candidates' (see page 46). The closing date for the receipt of applications is 8th January 1999.

Other subjects: two or three contrasting pieces should be offered, preferably works not prescribed in any current examination or college entrance-audition list.

Academic Work

Musicianship and keyboard skills tests may be required of all prospective undergraduates. Appropriate aural tests may also be administered and candidates may be asked to play a piano piece which they are asked to prepare in advance.

Written paper: all undergraduate candidates are required to take a written paper which comprises harmonisation of a simple melody, questions on a musical extract - harmony, tonality, motif, structure, style etc - as well as a short essay question of a general musical nature. The Academy regrets that it cannot issue specimen papers.

Written work: Prospective MMus students are asked to submit two samples of their essay work with their application (see page 44).

International Candidates

All Western European candidates must attend the main auditions in November/December 1998. Other overseas students are strongly advised to do likewise (but see also below).

Candidates living in North America (Canada, USA)

All candidates from North America must attend for audition either in London in December 1998 or in early 1999 in the USA (New York & Los Angeles). However, the auditions in the USA will not be open to composers or conductors (see below).

Candidates wishing to take their auditions in the USA must ensure that the application form is returned to the Registrar by 8th January 1999. The application fee is £120 sterling.

Candidates from Asia

All candidates living in Asian countries must attend for audition either in London in December 1998 or in early November 1998 in Tokyo, Seoul or Hong Kong (see below).



However, these auditions will not be open to composers or conductors (see below).

Auditions for candidates in Asia (all courses)

Applicants from these countries should apply as follows:

Japanese Centre: apply direct to:

University Consultants, 1-2-38-402,
Sadohara-cho, Ichigaya, Shinjuku-ku, Tokyo
162, Japan.

Korean Centre: apply direct to:

c/o Mrs H.J. Ro-Shorr, 28-101 Woosung Apt.,
Chamsildong, Songpagu, Seoul, Korea.

Hong Kong Centre: apply direct to:

the Registrar, Royal Academy of Music,
Marylebone Road, London NW1 5HT, UK

These applications must be received in the Asian centre concerned by the date shown on the individual application form (Hong Kong applications must be sent to the RAM Registry by 25th October 1998).

Cassette recordings

Cassette recordings of Principal-study performances may only be submitted by applicants living in countries other than in Western Europe, Asia or North America. Tapes must be received by 30th October 1998 and must be authenticated by a person in

authority. **Unauthenticated recordings will be returned.**

Candidates who are offered a place on the evidence of a tape recording must attend a confirmatory audition in the first week of the academic year. If the audition is not satisfactory, these students may continue to the end of the first semester (January/ February of the following year); tuition fees for the second semester will then be refunded (assuming they have been fully paid for the year).

Composers

Composers must submit a varied portfolio of their work by 16th October 1998. Applicants not deemed suitable for further consideration will be refunded half the application fee in sterling.

Conductors

(UK auditions only)

The closing date for applicants is 8th January 1999. International and EU candidates may, if they wish, submit a video recording of their orchestral (not choral) conducting which will be regarded as a preliminary assessment. Candidates deemed suitable to proceed to a full audition will be required to attend the February 1999 auditions at the Academy: those considered unsuitable will be refunded half the application fee in sterling. Video tapes must be received by 8th January 1999.

Tuition Fees

Fees for full-time courses for 1999-2000 have not yet been fully determined. As a guide, inclusive fees for 1998-9 are as follows:

Home and EU students:

BMus:	£1000 (subject to LEA means testing)
Postgraduate Performance Course:	£3,800
MMus:	£4,000

Overseas (non-EU) students:

All courses (except Vocal):	£10,300
Vocal Studies (all courses):	£11,100

Students from the Channel Isles and Isle of Man must check with their local education authorities as to the level of fee support they will receive, since they will be charged at the Overseas Student rate.

Students recruited from Japan and Korea, who attend auditions organised by the Academy's local agents, will pay higher charges in Year 1 in order to help defray the Academy's overall audition costs. These costs will be notified to the students when the Academy makes its formal offer of a place.

Other Fees

Application Fee:	£47
Late Application Fee (UK auditions: in addition to the above):	£10
Application Fee for US audition:	£120 sterling

Application Fee for Japan and Korea: varies according to country. Please refer to local audition co-ordinator.

Local Authority Awards and Grants

Students resident in the United Kingdom who gain entry to the BMus Course may have to contribute towards their fees. Any such contribution will be determined by way of a means test conducted by the student's LEA. Discretionary awards may be available for the Postgraduate Performance and MMus Courses. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to the local authority as early as possible following acceptance by the Academy.

EU Students: BMus Course

Provided that the normal requirements are satisfied (as for British students), EU students gaining entry to the BMus Course may have to

contribute towards their fees. Any such contribution will be determined by way of a means test conducted by the Education Authority in which the Academy is situated (City of Westminster). Full details are available from the Registry.

Payment of Tuition Fees

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for Home and EU students are payable in all circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EU Authorities in England that they will be paying fees on behalf of the student, or that they will be met by other bodies such as charitable trusts, the first year's fees for UK/EU undergraduate students are due by 1st September prior to the start of the academic year. Non-payment by the due date will mean that the student's place cannot be guaranteed. UK/EU postgraduate students will be asked to pay in advance a deposit of 15% of the full year's tuition fee by 9th April 1999.

In accordance with the undertaking required from students when accepting places at the Academy, fees for each year of studentship for overseas students are payable in advance, and a deposit of 25% of the full year's tuition fee is required by 9th April 1999, the balance to be paid before 1st September 1999. Non-payment will mean that the student's place cannot be guaranteed. In cases of extreme financial hardship a student may apply in writing, with full details, to the Director of Finance and Personnel by 1st August 1999.

Bursary Applications

Bursary applications must be lodged by 1st February 1999 (application forms are available from the Registrar). Bursary funds are limited, and assistance is more readily available to postgraduate students. Students in receipt of bursaries are likely to be required to contribute to the work of the Academy: details of such work will be notified to students before or soon after the academic year begins.

Termination of Studentship

Students withdrawing from Academy courses at any time will be liable to pay the fees in full for

the term in which they withdraw. Furthermore, notice of withdrawal should be given with one term's notice. Failure to do so may result in one term's fees being charged in lieu of notice.

Certification of Fees

All new students (other than those who have been approved for a Local Authority or EU award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

International Students

Fees for international students (except EU) are considerably higher than for home students. To be eligible for home rates a student must have been ordinarily resident in the United Kingdom for a minimum of three years prior to 1st September of the year in which the course commences. Foreign (non-EU) nationals do not qualify for UK/EU status through residence in an EU country except the UK. However, students of the European Economic Area (EEA): Norway, Iceland and Lichtenstein who are ordinarily resident in an EEA country may claim home fee status if they are EU nationals or have parents who are EU nationals. Students will be asked to indicate their fee status (in the appropriate box) on the application form. If offered a place, students will be told the conditions on which the offer is made, including the Academy's opinion of their fee status. In cases of doubt or potential disagreement the Registrar should be informed immediately. The Academy reserves the right to withdraw an offer if the perceived conditions of an offer subsequently prove to be incorrect. Arrangements to obtain a visa to study at the Academy must be made in good time. The Registrar can write a letter of support if names and addresses of Embassy representatives are supplied.

USA Students

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764. The Registrar will be glad to assist students applying for funds through the GSL programme.

Support Groups

The RAM Foundation actively administers the funds for student bursaries and scholarships. These funds have been substantially provided over the years by private donation.

Chairman: The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

The Committee of Development comprises Mr George Nissen CBE (Chairman), Mr Stephen Beharell, Mr David Brewer, Mr Sam Gordon Clark, Mrs Nicky Oppenheimer, Mr John Reizenstein and Mr David Scroggie, and works closely with the Development Office to seek recurrent funds to help underwrite the Academy's educational plans - including sponsorship for musical events and new courses, endowments for major teaching posts and finance for all aspects of student welfare and recreation. The Development Office also promotes the Academy both in Britain and abroad, publishes the Diary of Events and regular Newsletters and co-ordinates all fund-raising events.

Director of Development: Peter Shellard BA, Hon FRAM

The RAM Guild, founded in 1988, draws its members from the Fellows, Honorary Fellows and Honorary Members of the Academy. Like the Friends, it supports student performances and activities and has its own special events and receptions.

Chairman: Norman Tattersall FRAM

The Friends of RAM aim to involve interested members of the public in the Academy's musical and social life. There are over 500 supporters who have benefited by attending special events, receptions and parties while helping the Academy in its life and work. Those interested should apply to the Membership Secretary (tel: 0171-873 7333).

Chairman: David Elyan

The RAM Club, founded in 1889, promotes social activities among those who were former students of the Academy. There are 1600 members. Meetings - social and musical - are held periodically. Students are especially welcome. The Club affords members opportunities to meet professors and other Club members on a social level, as well as to attend courses given by international artists. Further particulars may be obtained from the Honorary Secretary, at the Academy.

President: Mark Wildman FRAM

Board of Directors and Governing Body

President

HRH The Duchess of Gloucester, GVCO

Vice-Presidents

Sir David Lumsden MA, DPhil, Hon RAM, Hon FRCO

Ursula Vaughan Williams Hon FRAM

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Dr Donald Mitchell MA, PhD, HonDUniv (York), Hon RAM

John Reizenstein Hon FRAM

John Ritblat

Sir James Spooner

Andrew Stewart-Roberts MA, Hon FRAM

Representatives to the Governing Body

Two Professorial Staff Representatives

Two Student Representatives

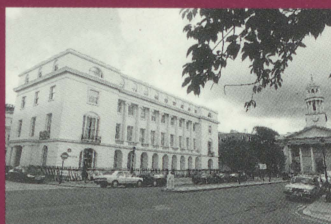
One Administrative Staff Representative



**Royal
Academy
of
Music**



King's College London
The Strand, London WC2R 2LF
Tel: 0171-836 5454



The recent purchase of 1 York Gate, adjacent to the Academy, has provided outstanding new rehearsal and practice facilities

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